NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

Cleopatra too Strong for the Sensibilities of the "Post"—The Magnificent Egyptian Wanton a Blaze of Passion, Blown by the Wind of Caprice—How to Get Shakespeare into a Dress-Coat, the Conventional Problem—Anderson the Plastic, Wainwright the Vibratory and Langtry the Tactile.

I think Cleopatra ought to have been expurgated and Emma Abbotted to suit the *Evening Post*. The whole thing jarred upon the fine sensibilities of that paper. Certainly Mrs. Potter did not etherealize, she sensualized it; but there is a question behind what she did, and it is, how ought she to do it?

All attempts to etherealize and idealize Othello went to pieces the moment we saw Salvini sensualize him. I remember one eminent dramatic critic said of Salvini's first appearance here that he was a "sweating beast." This is not far wrong in fact, though it may be in inelegance. The fun of it is that Shakespeare, and not Salvini, is responsible. The truth is, neither Othello nor Cleopatra were written for the hypersensitive nerves of our generation.

Salvini, in my estimation, came the nearest to realizing Shakespeare's elemental ruffian of anybody that ever played the part, and for that very reason there was an appalling fascination in it, very much as if we had had the gyves and the thumbscrew of the Elizabethan age revived for our delectation. Shakespeare, who could be everything in turn, could also be cruel, and sometimes he seems to revel in cruelty. Modern taste has banished many of his scenes from the stage. They were conceived in an age just out of the barbarism of the feudal times, and men whose souls were stirring with the Renaissance still had something of an Indian's contempt for suffering. Their nerves were hidden beneath tough hides.

It requires some courage to say that Othello is a cruel play, but so it is. And Antony and Cleopatra is a sensual play. It deals with the effects of voluptuous passion on a brave man's character, and in doing this it does not mince matters. The magnificent wanton, "black with amorous pinches," who is the instrument of Antony's downfall, is not drawn in the tepid colors of the young ladies' coöperative art association. She is set in the flaming iris of voluptuousness, herself a blaze of passion blown by the wind of caprice and fed with selfishness. She dies because she cannot have what she wants, very much as a child bites itself when it breaks its doll. Shakespeare knew what kind of morality came down through the Ptolemies from the Isis worship, in the women whose mothers had carried the phallus, and whose kings married their own sisters, and he doesn't deodorize the historic conditions to meet the sucklings who gather round the evening lamp and lap the tea of our esteemed evening contemporary.

It would have been a very nice thing, I acknowledge, if we could have had Cleopatra in pantalettes and properly infibulated; it would have been still better if some Boston adapter had fixed the text so that she could have married Antony and thus made things proper. But Mr. Kyrle Bellew was not from Boston. He refused to make a nice society play of it that would have run all next Summer at the Lyceum. He stuck to Shakespeare's badness like a brick, merely allowing Cleopatra to cut those lines which referred to her age.

I am glad of it. If we are going to have Elizabethan dramas, suppose we preserve the spirit as well as the color of them. If you want to do something more consonant with the age and its five o'clock teas—don't do *them*.

I wonder how our evening friend would have Homer done; probably like Sweet Lavender. Fancy those Homeric heroes on our stage, snorting and bellowing like bulls, for that is what they do in the epic and Ajax and Mars himself make more noise than drunken draymen.

Perhaps the namby-pamby tone of evening criticism reflects the namby-pamby tone of society. I dare say something of the modern delicacy which will not have child bearing spoken of on the stage, but that swallows the romantic rapes and ravishers whole is responsible for it. I suppose the women who are too sensitive to bear children and too delicate to draw a breath that is not loaded with morphine would have Shakespeare edited by a reform committee. I dare say that sentimentalism, which is always trying to relieve the suffering of criminals and doesn't care a rap for the hardships of innocent and honest men and women, is responsible for the mawkish wave that flows over us at times.

How to get Shakespeare into a dress coat is the conventional problem. How to make Othello a spiritual and sacrificial priest, smothering Desdemona from some high, abstract, transcendental, Brahminical motive; how to squeeze the hot blood out of Cleopatra and give us the turnip of propriety, appears to be the engrossing question.

Too much stress cannot be laid on the fact that the pressure of English example on our drama is to squeeze the histrionism out of it. I think we produce stronger character actors at this moment than they do in London. I do not except Mr. Irving, who does not interpret motive and human feeling so much as he pictures them. He is far more vivid pictorially than Mr. Booth, but he is not nearly so subtle, so lucid, or so human. He leans on his effects more confidently. His art is eclectic and is just as apt to be scenic, electrical, orchestral, architectural, pictorial as declamatory. Take away his red light and his mechanical devices and I am afraid he would be rather barren. He has set a splendid example of stage illumination. We see the effects of it in such productions as The Winter's Tale and Cleopatra, but he has not got any deeper into the human soul.

The tendency at present is to imitate him whenever the histrionism is weak, and piece it out with pictures. Much of Shakespeare that used to need acting now commands artificing. Booth and Barrett in this new whirl of the painter, stand like orthodox actors, insisting upon doing with their talents what others have done by contract.

When this is clearly understood there is a new interest attaches to the production of such works as The Winter's Tale and Cleopatra, because they show distinctly the two tendencies and the struggle that is going on to adjust them.

When Miss Anderson put on her Shakespeare with Mr Barnes of New York, we saw the English tendency. When Mr. Kyrle Bellew put on his Shakespeare with Mrs. Potter of Texas, we saw the American inclination. Mr Barnes wanted to paint and Mrs. Potter wanted to act. I do not say that Miss Anderson's support of Jack Barnes was not good. I think she assisted him very much, and the ought to be grateful, but the whole effect of The Winter Tale was on the eye.

Popular enjoyment might say with Beatrice: "A star danced, and under that I was born."

Miss Anderson wooed us in an Arcadian valley; we went drowsy with the lascivious pleasing of the syrinx and the siren. Mrs. Potter, on the other hand, set out with an alpenstock to climb the peaks of passion.

Whether she got there or not, I think you will agree with me that her climb was so desperate, so spirited, so much like Longfellow's young chap who carried a banner with a "strange device," that most of us forget to notice what a magnificent surrounding had been furnished her. She won so much attention by her endeavor that the stage pictures fell into abeyance.

Now whatever else you may say of this you can say nothing belittling of the endeavor.

As for Kyrle Bellew I contess to having had all along an almost invincible prejudice against him. These columns, I fear, will bear witness to this. When he did such good work in Antony what ought I to do—hang on to my prejudice, or be square enough to rise above it? Whether Kyrle Bellew triumphed or not, I thought I could, and so when I come to find out how much of the brains of the production and the success of the performance were due to him I took my hat off.

Good heavens! these toilers of the stage get little justice enough for their sweating days and sleepless nights, not to recognize with kindness now and then their honesty of purpose and their fight for artistic success. Criticism for the most part consists in telling them what they don't do, and actors are the only workers in the world who, do what they may, have to meet a corps of keen faultfinders whose mission is their omissions.

At all events I, for one, on behalf of all actors, protest now and always against the predestination writers who mark off the sheep and the goats in advance and insist on the Calvinistic principle that while these shall enter into everlasting puffery, these others shall go away into utter darkness.

Miss Mary Anderson is a gifted woman in some respects. Her advantages of voice, face and figure are so obvious that it is tiresome to speak of them. She is popular and successful. Her Galatea is a triumph of plastic art, not of histrionism. But she appears to be utterly deficient in temperament and tact. Tact is, indeed, the very word, whether we think of her sayings or doings, for she lacks what is called "touch." She has impact like an eighteen-inch shell, but is without the tactile delicacy of a blind man's finger.

Marie Wainwright, who played Rosalind and Beatrice here last week, is exactly the opposite of this. Her Rosalind, for this season, was much better than her Beatrice, but both were as vibratory as a lute-string.

The *Herald* called her an "altitudinous atom."

Do you wonder, my dear MIRROR, that there was a meeting of the Dramatic Critics' Order of Friendship the very next day, and five dollars subscribed to get a law passed that shall prevent American newspapers from making foreign contracts for critics. It's an infernal outrage that we poor Americans are compelled to say what is true in fairly good English, and these cheap laborers can be employed on the other side and come and write just what they please.

Agitate this question, do.

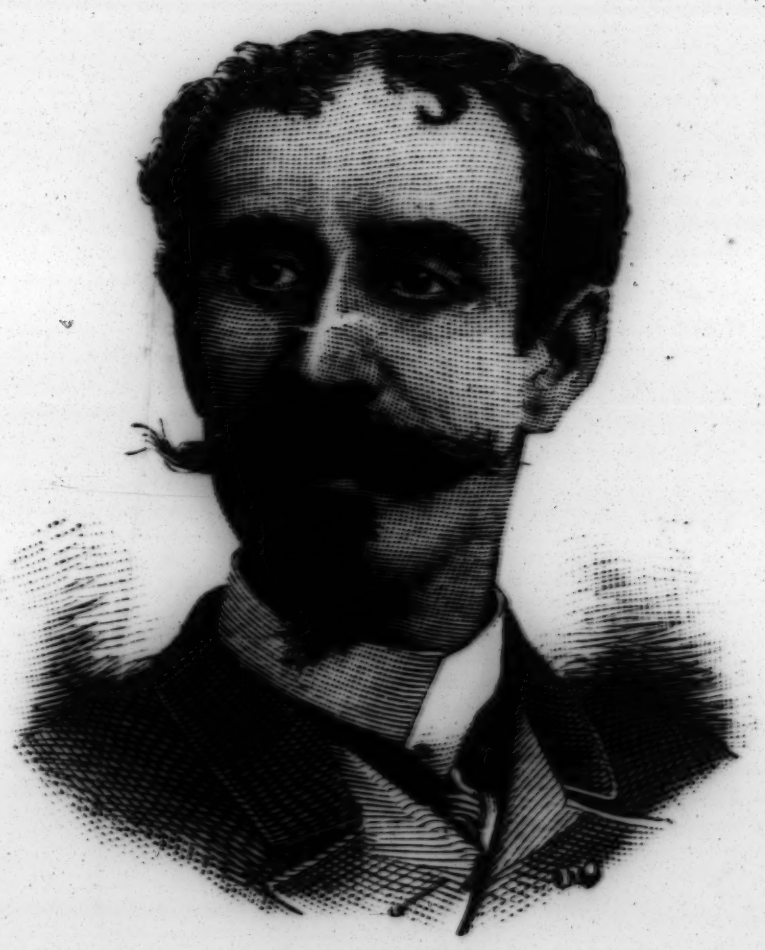
I saw Langtry for a moment, met her accidentally, and of course complimented her on her "undaunted mettle." Have you noticed how gracious all the paragraphers have been to her; how they encourage her; how they hope and pray for her.

Ah! here is the tactile woman. Everybody likes her. The squibbists worship her; the out-of-town correspondents swear by her; even the bill-posters wear her monogram to paste on their arms. She never antagonized anybody. She doesn't pose like Macbeth in the cerulean nor use the odor of sanctity like Mary for a head wash.

She simply makes friends.

By Jove! what a panoply it has been.

NYM CRINKLE.



HERRMANN.

Two Old Cronies' Good Fortune.

W. C. Anderson, the manager of the Two Old Cronies Company, and C. O. Tennis, the advance agent of that organization, were in the city the other day. Both were enthusiastic over the success of the play and company.

"We have been in the South ever since October last," said Mr. Tennis, and our business has been incomparable. I don't believe that any organization playing through that part of the country has ever touched our receipts, while bad business was entirely unknown. On election night, for instance, while companies up in the East were playing to corporals' guards, we played at Springfield, Mo., to nearly $500. We [illegible] the company now very materially. The entertainment is one that seems to take immensely. Next week we play in Philadelphia at the Arch Street Theatre for a week, but our time is so arranged for the rest of the season that we will not be able to appear in this city until next Fall or Winter."

Held by the Enemy's Success.

G. H. Varley, the manager of the Held by the Enemy company No. 2 is elated over the success which his organization has met with during the past season.

"We have nothing whatever to complain of," he said to a MIRROR reporter. "Our business was of a most satisfactory nature all season, especially in the week stands. In Chicago, Cincinnati and Pittsburg our receipts were the largest that our company or any of the other Held by the Enemy companies played to by fully $2,000 on each engagement. This week we are in Newark and the rest of the season we will devote to the East. Next season all of the Held by the Enemy companies are to be consolidated, and this united company will play the first-class houses only."

Sophie Eyre Again in New York.

Sophie Eyre, looking as handsome and as imposing as ever, made her appearance for the first time on Upper Broadway the other day. When met by a MIRROR representative, she seemed quite eager for a chat, and said:

"I've been over here for almost a fortnight, and although I'm stopping with friends in Brooklyn now, I intend coming over and establishing myself here in a flat just as soon as I can. I've quite made up my mind to stay here all through the Winter now and so escape the fogs of London. You see I've been troubled with bronchitis, and I think the climate over here agrees with me. At any rate, I'm feeling quite well now. I expect to go back about Easter, and then perhaps I shall enter into partnership with Grace Hawthorne in the management of the Princess'.

"While I am here I may do something, but my plans are entirely unsettled. I am thinking something of giving a matinee performance here of The Witches, which I produced at the St. James', and which made quite a hit. It is a dramatization from the German Die Hexe by a Mr. Roe, and will, I think, prove remarkably strong. I am only afraid that it may be too gloomy. Messrs. French and Son have the rights for this country."

S. H. Friedlander, Manager Harris' general representative, who spends considerable time in this city, reports that the new house in Washington will be ready for the opening of next season, and that nothing but first-class attractions will be booked there.

At the Theatres.

BIJOU'S—THE RUNAWAY WIFE.

Arthur Eastman.....McKee Rankin
Mrs. Talbot Vane.....F. G. Mander
Dr. Pearce.....Joseph Allen
Sir Launcelot Travers.....Charles J. Bell
Arthur Vane.....Townsend Russell
Little Arthur.....Little Mabel Knight
Dandi.....Robert Murray
Lady Alice.....Mabel Burt
Lillian Hayes.....Elsie Lombard
Master Eastman.....Florence Knight
Widdy Hayes.....Mary Morton

A large and friendly audience witnessed the first New York City production of The Runaway Wife at Bijou's on Monday. The play is the result of the combined efforts of McKee Rankin and Fred G. Mander. It made a favorable impression.

The story, told in five acts, is not strikingly original, but it is interesting and contains several excellent situations. There are some faults in the construction and the language is commonplace, yet, at times, it displays niceness and pathos. The play deals with the career of an American artist who weds above his station, and some years after loses his sight by persistent and continued labor to support his wife in the same luxury she was formerly accustomed to. On account of this affliction the couple are soon impoverished and forced to accept the charity of friends. The situation is felt keenly by the wife, who, after a quarrel, leaves husband and child to return to England, with the hope of earning a sufficient sum for the maintenance of all. By the intervention of a heartless female relative, the wife's letters are not received by the husband, who is also made to believe that she has departed with a lover.

A lapse of fifteen years occurs, and the scene is transferred to London, where the son, grown to manhood, has become famous as an artist. The son's talent is the means of bringing the truant wife and blind husband together. The former, believing her husband and son dead, has married again, but at this opportune time Providence, by a fatal accident relieves her of this latter encumbrance. The last act is devoted to explanations, reconciliations and the restoration of sight to the husband. Several other characters are introduced, but are utilized solely to connect the leading characters and incidents.

As Arthur Eastman, the blind husband, Mr. Rankin did some clever work. He was impressive and vigorous in the robust scenes and tender and pathetic in the softer passages. Mabel Burt, as Lady Alice, the runaway wife, gave an uneven interpretation; she was satisfactory in the quiet scenes, but failed to reach the possibilities of the stronger situations. F. G. Mander was slightly stagy as Talbot Vane. Joseph Allen was effective as Dr. Pearce. Townsend Russell as Arthur Vane, the son, was satisfactory, and so [illegible] as Sir Launcelot Travers. Elsie Lombard played the flippant part of Lillian Hayes with much girlishness. Florence Knight did some skilful character acting as Master Eastman. Mary Morton played Widdy Hayes with considerable humor as well as versatility. The scenery and settings were not particularly good. Next week, Paul Kauvar.

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DOCKSTADER'S—FASHIONS.

Madame Rose.....Charles Jerome
Mrs. Gilbert Hodge.....Charles V. Seaman
Miss Clarence.....Edward Edwards
Mrs. Bloomfield.....Will H. Armstrong
Miss Rose.....Adele Lashua
Jane.....Charles Reynolds
Lady Alice Flowers.....Hilda Thomas
Mrs. Major Blackstone.....Julia Rosen
Miss Madison Manhattan.....Katie Conway
Miss.....Lillie La Verde
Miss.....Fanny Stevens

H. Grattan Donnelly's successful musical comedy, Fashions, was produced for the first time in this city before a packed and delighted house at Dockstader's on last Monday night. The piece is in the style of Mr. Donnelly's Blond Gas and Later On, and is bright, amusing and *risqué* throughout. It does not pretend to convey any hidden moral precepts about the foibles and follies of Vanity Fair, the darkest ways of Wall Street, or the great vice of keeping up appearances so as to be in the fashionable whirl, although each of these items is an integral part of the sum involved in the plot, which was discussed in these columns when the piece first saw the light. The scene in the first act represents a well-known bucket-shop broker's office in New York, the second act the second villa of Bucket-shop Broker Manhattan Sharpe, and the third act, Mr. Sharpe's evening party. Hilda Thomas found a pronounced hit as Lady Flora Flowers, an Englishwoman, don't you know, on a husband-hunting American tour. Miss Thomas captivated the house with her pleasing singing of "Sleep, Baby, Sleep," "The Cows are in the Clover," and "Sally in Our Alley," and each was vociferously redemanded. This artiste possesses a clear and melodious, sweet-soprano voice. Charles V. Seaman as Delancy Dodge divided the honors with Miss Thomas. In the second act he introduced a pleasing medley of quaint but graceful dances, which were redemanded so often that Mr. Seaman resorted to a *ruse* in giving effective imitation of a singing canary, which appleased the audience. Charles Jerome as Manhattan Sharpe, the oily-tongued bucket broker, who paid all his bills in cheques on a broken bank, was successful and spontaneous in the humor evolved from the part. Arlie Latham, the famous-lighted base man of the St. Louis Browns, as Willie Kitts, had the part of a broker's clerk with a penchant for betting on turf events. Mr. Latham had just enough to do, but he did that little well, and sang very acceptably in the quartette. Edward Ba[illegible] was satisfactory as Fritz Clausen, a German dialect part formerly taken by George Murphy. Julia Rosemore and Katie Conway were equally charming as Mrs. Sharpe Manhattan and Miss Madison Manhattan. Lillie La Verde and Fanny Stevens made pleasing soubrettes. Keller next week.

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An enthusiastic audience crowded the Star Theatre on Monday night to welcome Fanny Davenport in La Tosca. The climax of the play has been greatly improved by a change in the death scene. The unfortunate Floria, instead of plunging over the ramparts of St. Angelo, as in the original version, defiantly faces the muskets of the soldiery that have slain her lover, receives their volley, staggers up the inclined plane to the very brink of the battlements, and then tumbling headlong falls over the body of the dead Mario. Two important changes have been made in the cast, Melbourne McDowell playing Scarpia and McCullough Rees, Mario.

Miss Davenport's portrayal of Floria Tosca has lost none of its marvelous strength and vividness. Mr. McDowell played the licentious and brutal Scarpia in a most satisfactory manner, skillfully veneering the brutality of the character with an outward refinement. Mr. Rees proved equal to the requirements of Mario. The performance in its entirety ran smoothly, and the players were encouraged by the hearty approval of the audience. Running Wild is announced for next week.

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That erotic, chaotic and idiotic concoction of gags, rags and tags, borrowed songs, weather-worn jokes, silly incident and tiresome action, A Parlor Match, drew a large audience to the Windsor on Monday evening, and will doubtless continue to draw as long as there are people enough in the vicinity who like this kind of stage food well enough to swallow it. We wondered long and wieldy what there was in the ancient skit to laugh at, but there must have been something. There were hundreds present whose risibles were so sensitive that the turning of an umbrella inside out or the falling of a shelf of flower pots upon the shoulders of a performer sent them into temporary spasms, and the stealing of a hot stove by an over-patched tramp left them quivering masses upon their seats. This must be the acme of fun—at least a great proportion of the theatre-paying masses think so, and the balance who patronize it must abide by it. The intelligent author after more profitable dramatic entertainment may yet thank his stars that the stage is not wholly devoted to this kind of material. A Parlor Match is simply on a par with Hoyt's other imbecile emanations, which have been and are still doing incalculable harm to the stage and to the rising generation of theatregoers. They point no moral, contain no salutary lessons, are bare of pure wit, are insipid in dialogue and torturing in action. They are prolific of silly devices to catch the uncultivated, and in this they succeed; they abound in stale gags, modern slang, rough-and-tumble acts, statuesque antics of shapely females, box-jumping and window-smashing, head-punching, beer-telephoning, and kindred tricks—and yet there are thousands who delight in the entertainment, and have patronized it to the extent of enriching the inventor, and creating beds of down for the managers who manipulate his wires.

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The Hanlon's New Fantasma with its wealth of wonderful scenery, beautiful fairies, bright music, and pretty ballets, opened at the Fourteenth Street Theatre on Monday night to a large audience, whose appreciation of the numerous scenic changes and effects was loudly expressed. As for the company pretty Laura Burt as Fantasma is the most prominent member, a position which she easily sustains by her cleverness and appearance. Her stump speech for woman's rights was very amusing and made a hit. F. X. Zeltner, the clown, was amusing, and Little Tootsey as Pico, Jr., was a prominent feature of the performance. The rest of the people proved themselves capable of the little they had to do.

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The Woman Hater did not seem to go with the usual zest at the Grand Opera House on Monday night, but there was laughter and applause enough for all that. Mr. Reed's Samuel Brady has some new touches that are funny, but the fervor with which a bad topical song was redemanded cannot atone for its inartistic effect. Mattie Earle played Mrs. Joy as one would expect this clever actress to do, and deserves the warmest praise. Her acting, appearance and dresses were all commendable. Pretty Annie Lewis' specialty hit in the last act is a gem. The rest of the company, with the exception of W. C. Andrews in the juvenile role of Tom Rigley, is as before.

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J. B. Polk appeared at the Third Avenue Theatre on Monday before a large audience in his clever comedy, Mixed Pickles, which was recently seen downtown. It is enough to say that he and the piece repeated their former success.

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Uncle Tom's Cabin is the venerable attraction at the Thalia to draw the East-side contingent during the present week. It is announced as a revised version in order to lessen its weight of years and threadbare material. The Uncle Tom of Milt G. Barlow and Carrie Webber's Little Eva deserve favorable notice. The audience on Monday night appeared to enjoy the humorous and vocal specialties, while the pathetic features worked upon the feelings of many who were not hardened to the moss-covered qualities of the piece. Next week, True Irish Hearts.

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Mrs. Langtry opened the second week of her engagement at the Fifth Avenue with As in a Looking-Glass, Macbeth having been postponed until next Monday. The public is familiar with the sickly and unpleasant story of the scheming woman of the world which is the foundation of this play, and although on this occasion it attracted a fair audience it failed to excite any particular enthusiasm. The performance has been already reviewed in these columns.

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The Still Alarm draws the masses like wildfire. The People's Theatre was crowded every night last week to see Harry Lacy, Sydney Armstrong, and the realistic fire-engine scene. The piece is retained as the attraction of the current week.

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Tony Pastor presents an excellent show this week, which includes a practical investigation of the question, Is Marriage a Failure?—Antony and Cleopatra is drawing large houses to Palmer's. The *mise-en-scene* is generally commended.—There are to be midweek matinees of The Old Homestead at the Academy henceforward.—Nadjy succeeds The Yeomen of the Guard at the Casino next Monday.—Sullivan's serious music is forced to give way to Chassaigne's sprightly melodies.—Sweet Lavender gives no end of pleasure to Lyceum patrons. It will run to the end of the season, undoubtedly.—The Queen's Mate is proving a drawing card at the Standard, in spite of its familiarity to our public.—Little Lord Fauntleroy crowds the Broadway constantly.—Louis Harrison is the life and soul of The Pearl of Pekin at the Bijou.—The Lorgaire is satisfying the requirements of audiences and management at the Park.—Captain Swift holds popular attention at the Madison Square.

The Musical Mirror.

That union is strength is a tolerably familiar apothegm, beautifully paraphrased by a great poet:

> If any two creatures grow into one,
> They would do more than the world has done,
> Though each alone were never so weak,
> Yet vainly through the world should ye seek
> For the knowledge and the might
> Which in such union grow their right.

The Rubinstein, Musurgia, and other choral organizations which have fused in the present Metropolitan Musical Society add one more illustration of the principle, and furnish a brilliant refutation of the proverbial disharmony of harmonic bodies. Their first private concert for the season, given on Thursday at the Metropolitan Opera House, strikingly showed the virtues of numbers combined with proper selection, discipline, subordination and co-operation. The society has been admirably drilled by William R. Chapman. The effect has been to produce a volume of choral tone beautifully warm and full, with that peculiarly smooth, rich, velvety quality which, rather than mere noise or intensity, is the appropriate result of large numbers under good discipline. The attack and shading, too, were excellent, and such as could be expected only from patient labor, aided by taste and good will on the part of the members.

From a programme in which almost every number was charming it is difficult to select particular items for comment. Especial praise, however, is due to the dainty grace of Lassus' sixteenth century madrigal, "Matona, Lovely Maiden," sung as a cappella, or unaccompanied chorus, with a delicacy of shading and sweetness of tone which roused the audience to uproarious approval. Very fine and strong, too, was the rich fortissimo of the choral, "Awake, awake!" from the Meistersinger; and very graceful the feeling of Kjerulf's cappello, "Sleep, My Flower."

Frederic H. Cowen's song of Thanksgiving was sung for the first time in America. It is written in the severe religious style, and with some rather dry passages contains a great deal of beautiful and impressive work.

In its individual vocalists the society is particularly fortunate. It might be hard to find four singers more beautifully fitted to their work than Misses. Raymond, Anderson and Danforth, with the high soprano, Miss Bissell, who sang Mohring's quartette, Legenda, with delightful neatness and expression.

Emily Winant sang one of her favorite morceaux, a fine recitative and aria from Saint-Saens' Samson and Dalila, with her well-known breadth and certainty, and admirable dramatic expression.

Richard Hoffman gave the Mendelssohn G Minor Concerto for pianoforte and orchestra in excellent style, and with a quaint and rather prim neatness and precision which seemed almost like a landmark on the high road of evolution as applied to the modern pianist. For the sonorous force, the brilliant dash and dazzling velocity of the latest school, Mr. Hoffman seems to care, as he has always cared, but little. Amid the flashing, florid artists of the time, he remains just what we knew him twenty years ago—conscientious, thorough and calm, a little old fashioned, if you please, but as mellow as an old master, as fragrant as the subtle odor of our grandmother's vase of pot pourri.

The whole concert was a delightful occasion—a long and consequent series of enjoyable things, without a hitch to mar its artistic completeness and continuity. Music lovers will wish that the series may go on indefinitely, and with due regard to the thirsty plaint of the Governor of South Carolina.

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On Saturday evening at the Metropolitan the Philharmonic Society gave their third concert for the season with a very severe and simple but well-chosen programme. It is needless to enlarge on the taste and correctness which always mark the orchestral execution of this old and dignified organization, especially under the baton of such a leader as Theodore Thomas. It may merit allusion, however, that orchestral conductors, like every one else, besides the personal equation which attaches to them as individuals, show in a noteworthy fashion the effect of age and maturity on their reading. Time was, in his hot youth, when Thomas was fond of taking his tempo with a briskness and vivacity which—his critics declared—perceptibly outstripped the metronome of the composer. On Saturday he displayed the contrary tendency. The andante of the Jupiter Symphony was taken with a slowness which made it sound like a funeral march, and the minuet in its sober deliberation took on an altogether new and graver character. The same, though in a less degree, was true of parts of the fine Seventh Symphony of Beethoven, which closed the programme.

The other orchestral number, Brahm's variations from Sextet No. 18, for strings, was richly and smoothly played. Opening with a not very interesting theme, it develops in the variations a fine and noble series of modulations and ornament which fully warrant the praise of the programme concerning the composer's singleness and earnestness of purpose and lofty indifference to the claims of a cheaper musical taste.

Emma Juch was the soloist of the evening. She has not, if we rightly remember, been heard here for a long time on the concert platform, and was most warmly greeted by her many well-wishers. Her recitative and aria from the Nozze di Figaro was beautifully given—spite of some evident cold and indisposition—with the calm, pure phrasing and smooth tone without which Mozart's music can never be adequately sung. In this as in all her later work in New York Miss Juch does honor not only to her own conscientious labor, talent and taste, but to the excellent training of that most capable teacher, Mme. Murio Celli. Her second number—a descriptive and dramatic air, Die Junge Nonne, by Schubert—was picturesque and expressive but musically less pleasing than much of the work of that melodious composer. It was a boon to the auditor to print the text of the song in full in the programme. If, according to the contention of the Teutonic school, all appreciation of vocal music must be based on a nice correspondence of text and score, it is no more than fair that the listener, especially in the back rows, should know exactly what the executant is saying.

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The Metropolitan Trio Club—Messrs. Bendix, Herbert and Herman—gave another of their pleasant chamber concerts at Steinway's on Monday evening. So far as the club were concerned, it was an improvement on the first of the series. The Rubinstein Sonata No. 12 for piano and violincello is a pleasing work, especially in the third movement, and, of course, was well played. If Mr. Herbert's beautifully smooth singing quality of tone were only backed by greater nicety of ear he would be almost an ideal 'cellist. The Schubert trio No. 99 was altogether charming. The andante is rich, warm and full of feeling, and the allegro and allegro vivace of the two last movements melodious, bright and graceful to a degree. Of Mr. Bendix's merits as first violin we have already spoken warmly on other occasions.

But in order to get these good things it was a heavy price to pay to sit through a wilderness of Scotch songs by Miss Marie Maurer, and another of selections from the Trumpeter von Sachingen, with the collaboration of Mr. Max Treuman. Beethoven's arrangement of the accompaniments to the Scotch melodies takes little account of the rhythm and local flavor of these national ditties, and Miss Maurer completed the disaster by a dry and coarse, though strong voice, and desperately bad phrasing and intonation. Mr. Treuman did no justice to his name; he was as untrue—in intonation—as it is given to most all singers to be, and roared through the beautiful "Bebbte dich Gott" with a rough and dissonant violence which left no trace of the original charm. We should waste no words on such a melancholy massacre except to beg our friends of the club to be more choice in their selection of vocalists on the next occasion.

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On Tuesday evening at Steinway's, Mr. Gericke with his Boston orchestra gave one of the most notable concerts of the season. The programme was of peculiar simplicity, symmetry and beauty. Haydn's symphony in D major headed the list, broad, simple, dignified and wholesome. Then came a comparative novelty—Moszkowski's Suite in F No. 39, rarely played in New York if our memory serves, but a delightful surprise. It is long, but the auditor feels no tedium in listening. The infinite invention and fancy, the pellucid and sparkling clearness, the airy grace with which the composer has amplified and varied his one or two main themes through a long series of brief movements, similar in motif . . . wisely differ-

ent in treatment, make this one of the most enjoyable works ever heard on our concert stage. It especially deserves the much-abused term elegance; anything more bright and dainty it might be hard to conceive.

The third number was Brahm's Hungarian Dances, with their wild flavor of the Puszta, their sharp, swinging rythym and rich melodic strain. And finally, as if in humorous contrast with the bright, taking and evident comprehensibility of the other numbers, came a bit of Lisztian wrong-headedness—the Tasso Symphonic Poem. It is, in one movement, a brief summary of the composer's qualities, his best and his worst, his wonderful skill in orchestration, and cleverness in construction, with whiffs and hints of good musical thought and really beautiful melody scattered here and there, but hampered and confused by his inconsequence, his affectation and his incurable musical charlatanerie. The serene coolness with which the composer keeps the listener in suspense for five minutes at a time, while he runs school-boy scales on a 'cello or an oboe, gravely presenting his tedious whimsies as the profoundest suggestion or emotion, leaves the hearer with a mingled impulse to scold and to laugh in the same breath.

To this varied and interesting programme Mr. Gericke and his men brought a skill, taste and spirit which has never been surpassed, if it has been equaled, in New York. The magnificent promptness of attack, the delicate shading, the trenchant, fiery keenness of the first strings, the beautiful balance and blending of the whole execution make the performance of the Boston orchestra a thing to be grateful for. Mr. Gericke has never done better work in New York, and a concert like that of Tuesday sharpens the regret with which we receive the rumor of his intended departure for Europe. *Dii avertite omen!* We can ill afford to spare him, and it is to be hoped he will think better of it.

James and Wainwright at the Star.

Gus Mortimer is most enthusiastic over the success which Louis James and Marie Wainwright won last week at the Star Theatre. Between occasional twinges of his sciatica, which he punctuated with "ouches," he said:

"Did you see the house on Monday night? It was a bumper. On the strength of it an out-of-town manager, who was negotiating with me for a booking at his house Holy Week, asked me to name my own terms for a certainty. The house on Monday night was certainly the best opening house that the Star Theatre has known, with possibly one exception this season.

"We are well enough satisfied with the interest excited in As You Like It and the praise the entertainment has received to launch out and spend $20,000 next season on a grand production of Twelfth Night. We have booked twenty-four weeks for that production, and I doubt whether there is an attraction on the road this season in better demand than James and Wainwright, which is quite a different story than was to be told when they started out for the first time."

Gossip of the Town.

Florence Dunbar is disengaged.

The Lillian Kennedy company is in want of a lady for soubrette or juvenile roles.

Boyd's Opera House at Omaha has the following open time: Feb. 11 to 26, and March 18, 19, 20 and 21.

Mlle. Nevada is reported to have accepted an engagement for South America at $300 a night for forty performances.

Isabelle Urquhart and Sylvia Gerrish sally forth from the riding school nearly every fine day for a canter through the Park.

George Riddle will give a matinee performance of The Tempest at the Lyceum Theatre on Feb. 8. Mr. Riddle will play Caliban.

Mme. Albani sailed for America on Saturday last with her entire concert company, which will open its season in Montreal on the 26th inst.

Mr. Barnes of New York, under the management of Eugene A. McDowell, is reported to be doing splendid business on its Western tour.

J. J. Mattison, correspondent for The Mirror at Canandaigua, N. Y., was married last week to a charming young lady of Port Jervis.

A benefit in aid of the charity fund of Brooklyn Lodge No. 22, B. P. O. E., will be given at the Brooklyn Theatre to-morrow (Friday) afternoon.

J. S. Mullaly, the musical director of Dockstader's Minstrels, has accepted an engagement for next year with Evans and Hoey's Parlor Match company.

Professionals sojourning in Chicago can find board, with the comforts and conveniences of a hotel, at the private residence of Mrs. A. Stewart, 436 Wabash Avenue.

Jack S. Sanford has sciatica again, but is improving, and hopes to be able to join the Fashions company in advance when it goes on the road after its Brooklyn engagement. Fashions is now under the management of James Alexander, formerly of the Philadelphia *Ledger* Job Print, who has purchased Lew Simmons' interest in the play.

After Dark will be produced at the People's Theatre on May 20 for two weeks. The production will be very elaborate, and several of the scenes and situations which are introduced into the play for the first time will be decidedly novel. The tours of the After Dark and the Webster-Brady companies are being booked under the direction of W. W. Randall.

David Bidwell, the veteran New Orleans manager, will inaugurate a new departure next season when his St. Charles Theatre will be conducted as a popular price house and any terms will be offered to good attractions. Mr. Bidwell will continue to conduct his Academy of Music as the leading first class theatre of New Orleans and liberal terms will be made with the best attractions.

"The Hebrew Lady."

—Con.

The Giddy Gusher.

I'm on tour with the minstrels and my only regret is that I am unfamiliar with the territories, and George Marion can't teach me to handle the bones, else I'd go on the end and stick with the boys.

I was upset, unhappy, unsettled and very blue, when Lew Dockstader said to me, "I think you had better put a clean collar in your locket and go to Boston. We give a Sunday night white-face concert there on the 13th, and we do a lot of adjacent places during the week. It will enlarge your views of Massachusetts, improve your mind by foreign travel, and lift any temporary cloud to go with us."

And for a dozen different reasons I'm beastly glad I took his advice. I'm having a royal time.

* * *

Dockstader has made the biggest kind of a hit in Boston. He turns people away every night for two weeks at that great barn of a place the Boston Theatre, and of a sudden he was struck with the idea of giving Sunday night concerts in white faces, and it was successful from the start. In the first place there is a great curiosity to see the favorites of the minstrel stage out of cork, and in the second, it is a charming entertainment they give.

Sunday night that sweetest of all ballad authors, Stephen Foster, had an inning. The dear old melodies that have survived acres of more pretentious compositions were given by McWade, Pepper Davis, and that big music box, Dick Jose.

* * *

I looked on the crowded house as the strains of "Nelly was a Lady," "Hard Times," "Suwanee River," and "Belle Brandon" reached the ears of Boston's old residents, and read in their absorbed, intent faces the story of their thoughts.

They went traveling back to the days of the Morris and Trowbridge Minstrels, when the grey-haired matron beside them had her first outing as an engaged young woman.

They were thinking of the dear old lady sleeping in Mount Auburn who took them to the minstrels when they first heard that lovely melody—for nothing is so associated with the past as a melody or a perfume.

You can call this incident or that event to the mind of man quicker with a bunch of lilacs, a load of hay or a strain of half-forgotten music than with an hour's retrospective talk. Dockstader, with rare good taste, selected his Sunday evening programme, and as I saw the reception it got, I no longer wondered that Lew had folded his tent on Broadway and stolen away to Washington Street.

* * *

What a theatrical town this has got to be! You run against everybody in the spacious offices of the Adams House. The gilt-edged head of Nat Goodwin, surrounded by a gang of loyal Hubites, fronts the desk. The characteristic hat of J. M. Hill is the focus of another party. Lew Dockstader's cheery laugh rises from still another group, and the handsome features of Fred Leslie beam on a mob of worshippers not twenty feet away.

The player people should be happy folk, if the homage of Beantown affords the satisfaction it ought. I happen to know that theatrical affairs are at low tide in New York, but everything is booming in Boston. They've hunched their theatres here, and it seems to do 'em all good to have 'em where you can fall out of the Globe, tumble into the Boston and land in the Park.

* * *

Dockstader is top in Boston; and as I come to think of it he ought to be. He's the head of the minstrel profession to-day. He has not resorted to fancy costumes and variety features as yet, and I hope he never will.

The early and dear method of the Christy and Bryant entertainments find favor in his eyes. Sweet melody and character sketches have made the hall of Dockstader the refuge of the tired mind, the delight of the home-circle. I can't tell how many times by bright firesides, when grandma held a youngster on her knee and smiled on her son-in-law, I have heard a proposal to go to the minstrels hailed with a fervor that embraced the childish treble, the trembling bass, the manly contralto and the joyful soprano of the family quartette as all hands started for a visit to Dockstader's.

* * *

There are few professions that call for more endurance in silence occasionally than that of the public performer. An instance of it occurred lately in this company.

A vicious bull-dog took a free lunch off George Marion's right arm a couple of weeks before they left New York. It was an awful ugly bite that went to the bone and took a big piece out bodily. Night after night the comedian has gone on the stage and rattled the bones while the pain he was enduring rattled him, I can tell you.

I have seen Bonfanti smile like an angel and go through one of her marvelous daggers with the blood soaking through the toe of her satin slipper, but she'd stand like a Spartan on that wretched toe suffering a pain under which you or I would faint away.

* * *

Boston is given over to comedy this week—Esmeralda and the Gaiety troupe, Nat Goodwin, Robson and Crane and Barry and Fay, laugh and grow fat, and for fear they need other encouragement there are more restaurants to the rod here than anywhere outside a camp-meeting.

And in a few days J. M. Hill will open in the basement of the big new building the largest and handsomest in the city. It's the usual stunner that Hill turns out. He's got $10 000 worth of Georgia marble skirting the base of a mile of wall. He's got the whole area between that and the ceiling a continuous sheet of plate looking glass, perforated at intervals with the most tasteful fixtures for electric lights to be found.

The floor, which is twice as large as the biggest dining-room in New York, is of Italian marble, and the facilities for cooking are simply perfect. One immense range is devoted alone to stewing the merry oyster in his own gravy; another fries him. A great gas range planks fish. J. M. has discovered that gas alone can cook fish properly. Where he has found time to discover so many useful facts about cooking it's hard for his friends to tell.

He's pleased to pieces with this new speculation, and is running as regular trips between here and Boston as the railroads do.

* * *

I went round and counted how many restaurants would put up their shutters when this huge marbleized underground palace was lighted up, which will be in a few days. I hate to leave before those mighty ranges go to work, but suppose I must, as I know my constituents won't get along without their

GIDDY GUSHER.

How the Actors Kept the Bridge.

A "Lay" American Actors got onto about the year 1888, with apologies to Lord Macaulay.

I.

The Actors' Order of Friendship
On a copy of Shakespeare swore
That the poor American actor
Should suffer wrong no more.
By its pink grease paint it swore it,
And named a trysting day,
And bade its members all come forth
From one-night stands, both South and North,
That each might have his say.

II.

From stars to the "utility,"
All came with one accord,
From stranded combination,
From playing for their board.
Full many a country Hamlet
Forsook the jays' applause,
And joined the Actors' Order,
To enforce the Labor laws.

III.

They held a council standing
In a "centre door fancy" set,
Where "leading men" and "juveniles,"
"Walking gents" and "comics" met;
And the chairman spake out roundly:
"This war must be well waged,
For the Square is daily crowded,
And home talent not engaged."

IV.

From R. U. E. came flying
A "property man" in fear:
"Five troupes of English actors
From Canada come here!
By Suspension Bridge they are coming!
Brother actors, turn them back!
These men are strong and lusty
And take well to the railroad track!"

V.

Each actor's brow was heavy,
Each actor's head was big;
Each man grabbed up a property spear
The Englishmen's tribe to dig.
"Their advance man will be on us
Before to-morrow's dawn,
And if they get across the Bridge
Our occupation's gone."

VI.

Then outspake brave Aldrichius
(Of The Kaffir Diamond tour),
"To every actor on this earth
Salary *must be low, but sure!*
Hew down the Bridge, Sir Chairman,
With all the speed you may;
I, with two more to help me,
Will not let the English play!"

VII.

Then out spake Harleyus Merry,
A scenic artist he:
"Lo, I will stand at thy right hand,
On any paint-bridge with thee!"
And out spake Frank Sangerius,
A manager bold was he:
"I will abide on thy left side,
And 'count the house' with thee!"

VIII.

The three stood calm and silent,
And looked upon the foes,
And a great shout of laughter
From the Englishmen arose;
And forth three British fakirs
Came on with mighty cheer;
They'd sue us "blowed!" Their contracts showed—
Which, 'stead of Lyceum at home,
Called for a hundred a week over here.

IX.

Harleyus caught Irving's artist
And made his spirits droop;
Sangerius grabbed the leading man
And flung him in the soup;
At Aldrichius Wilson Barrett's
Cockney juvenile made a thrust—
He felt as he'd been fanned by a mule,
And the Englishman bit the dust.

X.

Then one for but one moment
Stood out before the crowd;
Well known was she to all the three
And they gave her greeting loud.
"Now welcome to Our Mary!
Now welcome with a cheer!
But for all our sakes don't bring English fakes
Each time you come back here!"

XI.

But meanwhile axe and lever
Had manfully been plied;
And now the Bridge hung tottering
Above the boiling tide.
In sprang the brave Americans,
And underneath they sank,
Then swam away, for actors to-day
Know how to act in a tank.

XII.

"Curse on them!" quoth the English,
"Are they too light to drown?
But for this stay we'd have done our play
And surely caught the town!"
But now they feel the bottom,
Now on dry earth they stand,
A living proof to the dramatic world
That American have got sand.

XIII.

They gave them a big benefit
And a reception on the stage;
And in each dramatic paper
They ornament the first page.
And they opened several bottles,
Mumm's Extra, beer and rye,
And the heads they got—some have them yet—
To witness it I lie.

XIV.

In years to come, in Winter,
When the blizzards gently bliz,
When the end-man finds new chestnuts
And distorts his burnt-cork phiz;
By many a first and second old man
This story will be told—
How American actors held their own
In the palmy days of old.

GEORGE HOEY.

In the Courts.

THE OLD DRAMATIC FUND.

Judge Patterson in Supreme Court Chambers last week heard a very lengthy argument upon the question as to whether the funds of the American Dramatic Fund Association shall be distributed among its members or shall be amalgamated with the Actors' Fund of America. Stephen H. Olin contended in favor of the former proposition while ex-Judge A. J. Dittenhoefer very forcibly upheld the latter view. The question came before the court upon motion to confirm the report of the referee in favor of the dissolution of the association and the distribution of the funds among its members.

The fund amounts to $55,675 32. Included in it is $16,106.84 of donations given by persons other than members and $21 137 59 derived from benefits given in the interest of the association. The fund has never been as large as at present. The subscribing members are twenty-four in number, and including widows of deceased members and all claimants to the fund the entire number amounts to seventy-two. If the scheme of the members who want to dissolve the corporation and divide the funds is carried out each widow will receive $200 and each member $660.

Ex Judge Dittenhoefer argued that the members had no objection to the fund being divided among them, and twenty-two of the twenty-four obligingly consented to receive $660. He opposed such a distribution on behalf of Fanny Davenport, one of the active subscribing members. He contended that the act under which this proceeding was instituted did not apply to a corporation of this character, but only to a corporation organized for the purposes of trade, business and profit, and that the court had no inherent power to dissolve a corporation. The act was never designed to apply to a benevolent nor charitable corporation, or one organized for the purposes for which the American Dramatic Fund Association was formed. In a case contemplated by the act a list of the assets and liabilities of the corporation must be shown, also an account of its capital stock, its stockholders and creditors, and if the dissolution is deemed necessary the court will appoint a receiver to take charge of the property and distribute it according to law. In this case none of the requirements have been complied with and the distribution sought to be had is by paying a stated sum to each member and claimant, and a gross amount to each of the cemetery corporations in which burial grounds are owned by the association for their perpetual care and preservation, reserving the right to all who may be entitled thereto under the rules of the association. As matter of fact the statute does not permit or provide for any such distribution. On the contrary, all the court can do is to appoint a receiver who, after qualifying, must collect the assets, go through all other legal requirements, and distribute the residue of the moneys in his hands, and declare dividends according to law, and distribute the surplus "among the stockholders of the corporation in proportion to the respective amounts paid in by them severally on their shares of stock." Here the members want a distribution such as will be agreeable to themselves, and their consent to the distribution was obtained upon the representation that they were to receive $660 of the funds.

Another reason to prevent the dissolution is the fact that included in the fund is $16,600 of donations given by strangers for the benefit of the association. This is a trust fund to be applied for the purposes for which the organization was formed, and not a fund to be distributed among the present members. The donors of the trust fund gave it over to the corporation as trustees to carry out the trust. That is not only for present members, but for future members and for widows and orphans. It is fair to suppose that these donors would not have given this money had they supposed that the members were to take it and divide it among themselves and surrender the association's franchise. If the present members can do it their predecessors could have done so just as soon as they received the fund, and the injustice of the proceeding is made evident by the donation received last year from the late Mrs. James W. Wallack of $3,000, with accrued interest of $1,121 50. What these members wish to do is to take this trust fund and parcel it out among themselves.

Ex-Judge Dittenhoefer took the ground that by the incorporation of the Actors' Fund of America in 1882 the Legislature provided for the method in which the Dramatic Fund should voluntarily dissolve, and substantially supplanted the latter organization. By section 9 of the act it is provided that "The American Dramatic Fund Association is hereby authorized and empowered to enter with and join the corporation hereby created, and to consolidate into and merge its funds and moneys, with the funds and moneys of the corporation hereby created at such time and in such manner and on such terms, provisions, etc., as may be agreed upon by and between said American Dramatic Fund Association and the corporation hereby created." It is true that this provision is not compulsory, but the Legislature having in mind the fact that this body could not voluntarily surrender its charter, did, when it organized its successor, point out a method by which it could voluntarily dissolve. It is not bound to accept the benefits of that statute, but it is a legislative declaration that the Dramatic Fund Association could not voluntarily dispose of its funds and moneys among its members under the laws existing at that time. The Board of Directors and officers of the Actors' Fund are managers of theatres. Since its organization it has expended over $146 000. It is allowed yearly by the Board of Estimates and Apportionment a sum received from theatrical licenses, which during the past year amounted to $9 000, and its income during the year 1888 was $25 318. It has burial grounds in Evergreens Cemetery, employs doctors to attend to the members free of charge; has a memorial monument fund for the erection of monuments and headstones for deceased members, and is in every respect the successor of the Dramatic Fund, the members of which can secure the same benefits in the Actors' Fund which they expected to derive from the former when they joined it.

In view of this fact the court should not, in the exercise of its discretion, direct a distribution of this large fund among the few remaining members until, at least, some effort is made to comply with the act of 1888 to agree upon terms upon which they can amalgamate with the Actors' Fund. When such an attempt is made in good faith there is no question but that terms can be agreed upon reasonably and properly; and if not, then it will be time enough to come into court and apply for a voluntary dissolution and a distribution of the fund if the provisions of the code apply to this association.

Counsel urged that the resolution providing for a dissolution had been passed hastily and without due consideration, and that a proposition for amalgamation had been refused when the members realized that the dissolution would be of great benefit to them—in that they would receive $660 each. Assuming that the provisions of the code did apply to this case, he contended that no sufficient reason was given for the distribution, and that it was entirely for the court to say whether such a course would be "beneficial to the interests of the stockholders," as the law requires. Even though a majority of the stockholders apply for a dissolution the court will consider the interests of the minority as well.

The fact that a majority of the directors reside out of the State, that the amount of annuities paid in 1887 was only $32 40, and that there is great neglect and indifference on the part of leading actors to join the association, ex Judge Dittenhoefer insisted was not sufficient ground for dissolving a perfectly solvent and prosperous corporation. There is a probability of a great number of applications for allowances from members of the association who are now advancing in years. The purpose of the association was to provide, in case of death, for their widows and children. These members of advanced age have secured the benefits of the association in cases of sickness and also in insurance. They must not now try to deprive younger and other members of the rights they aim to secure. The claim that Miss Davenport was estopped from objecting to the proceedings because she had originally signed a consent to the distribution of the fund, the counsel urged, was not well founded, because if the objections presented were correct and well taken, the court would of its own motion refuse to grant the application. He presented several other serious legal objections to the proceedings.

Mr. Olin argued that the proceedings were regular and that the report of the referee in favor of the dissolution should be granted.

Judge Patterson reserved his decision.

MR. FLOCKTON PRACTICALLY PROTESTS.

Proceedings have been taken in the Superior Court by Charles P. Flockton, who for about five years has been a member of the Actors' Order of Friendship, which will bring up discussion in a legal form upon the much agitated question of protection to American actors. The suit has been brought against Louis Aldrich, president; Frank Sanger, treasurer, and Harley Merry, who were appointed a committee by the lodge last month to go to Washington for the purpose of lobbying and influencing, if possible, the passage of a proposed act of Congress to amend the Contract Labor Law, so as to include foreign born actors. Walter Hubbell, the secretary of the lodge, is also a party to the suit.

At the meeting of the Lodge $500 was appropriated to help defray the expenses of the Labor Committee in going to Washington and urging the passage of the act. This was done against the objection of Mr. Flockton, who was present at the meeting. He has procured an injunction from Judge Dugro of the Superior Court, enjoining the officers of the lodge from using any of the funds for this purpose.

Mr. Flockton in taking this step asserts that the action of the committee will injure the character, influence and usefulness of the lodge, and will also prove injurious to the profession in this country generally. If the use of these funds in reference to the importation of foreign actors is not permanently restrained he charges that a precedent will be established that the funds of the Order may be used for purposes other than those for which it was organized.

Argument upon the question of continuing the injunction will probably not be heard until next week.

HARMONY DISTURBED.

Madame Adelina M. Celli's suit against Charlotte Walker, the operatic and concert singer, to recover $537 25 alleged to be due for music lessons given between October, 1881, and November, 1884 when the latter was preparing for the stage, was tried on Monday in the City Court before Chief Justice McAdam. Miss Walker's defense to the suit was that she had made an agreement with Madame Celli by which she was to pay her $80 per month and also another $20 in case she obtained remunerative engagements in opera or concert. There was also a provision that this sum was not to be paid until all her expenses had been paid, as she declared that she had not made anything by her engagements more than sufficient to cover her expenses, and she contended that she could not be required to pay the last instalment of $20.

The judge took this view of the case and directed a verdict for the defendant.

THAT QUESTION OF TIGHTS

Lillian Russell will appear at the Casino next week under the management of Rudolph Aronson. Her contract with Manager Duff to sing leading soprano roles in opera at a salary of $300 a week does not expire until the end of this season. Miss Russell's difficulty with Manager Duff has been temporarily settled until the case can be tried on its merits.

Manager Duff, through his counsel, Henry Thompson, moved for an injunction from Judge Dugro of the Superior Court to permanently restrain Miss Russell from appearing on the Casino stage. The manager set forth in his complaint that he could not replace Miss Russell by any other artiste, that her appearance in a rival company would irreparably injure him; and that in reference to the question of wearing tights, Miss Russell in the leading role in The Queen's Mate was required to appear in tights not longer than ten minutes, as captain of a corps of cadets. The same uniform was worn by at least thirty other ladies and some of them complained of colds or other injury to their health. He charged that her objection to appearing in tights was a mere subterfuge and was made with the intention of furnishing a pretext for a deliberate violation of her contract.

Miss Russell was represented by A. M. Hummel and in her behalf a lengthy affidavit was read to the court. During the last season Miss Russell was ill in Boston for a week and left the company at Buffalo, remaining absent about six weeks, having contracted a severe cold in her throat which necessitated the cutting out of her tonsils. Since then she has been subject to catching cold more frequently than before the operation was performed. Miss Russell alleges that her illness and throat troubles were caused by changing the heavy costume that she wore throughout the entire part of the play for "the scanty adornment of tights." When she gave Manager Duff notice that she would rest two weeks he engaged Lilly Post for the part. In her affidavit Miss Russell characterizes Miss Post as an artist of distinction and attractiveness, who filled the part with entire satisfaction, and that the company after the accession of Miss Post played to much larger houses than before.

Miss Russell gave Manager Duff three alternatives from which to choose: First—To alter the costume of the tights so that she could appear in the Queen's Mate without endangering her health; second, to pay her half salary to wait until Mr. Duff produced a new opera; third, to release her from her agreement. This proposition was accompanied by a certificate from her physician, in which the latter stated that he had forbidden her to appear so thinly clad during the Winter season, as she had contracted a severe cold wearing tights, and that if she continued wearing the costume required she was liable to contract a cold which would permanently injure her voice.

As to the assertion of Manager Duff that other ladies wore tights without complaint or injury, Miss Russell declared it was not the truth, because several of them had suffered with colds and rheumatism, while others had no complaint to make because they were not singers and their voices were not necessarily impaired by reason of their exposure.

Regarding her financial responsibility Miss Russell declared that she has a bank account, has $30 000 worth of jewelry, a wardrobe worth at least $10 000, and personal property valued at about $5 000. She has no liabilities of any kind.

After the discussion had ended Judge Dugro was disinclined to grant an injunction against Miss Russell, and the difficulty was temporarily settled by a bond of $5 000 being given in her behalf to indemnify Manager Duff in case he should recover damages against the actress when his suit for breach of contract is tried on the merits.

The Amateur Stage.

On Monday evening a large and fashionable audience assembled at the Berkeley Lyceum to witness an amateur performance in aid of the Avenue C Working Boys' Club. The curtain was announced to rise at half past eight o'clock, but long before that hour every seat was taken.

The programme opened with the short farce, by Thomas J. Williams, entitled, Who's Who; or, All in a Fog. This piece is seen often in New York that it [illegible] the chestnut list. But old things well done are far better than new ones poorly accomplished, and in this case the maxim applied exactly. The cast was admirable. After a short intermission Our Bismarck Fox, an incident in the Franco-Prussian war of 1870, by G. C. Herbert, followed. Mr. Coward in the character of Henri De La Fere, a young French officer, made a distinct hit, acting with his usual dash and finish. Mr. Wendell, as the General, was capital, and Mrs. Alfred Bishop Mason as Blanche D'Evon never played better in her life. The programme concluded with A Happy Pair, with Mr. Wendell as Mr. Honeyton and Mrs. D. P. Griswold as Mrs. Honeyton. It seemed very strange to see Mrs. Griswold, formerly Miss Annie Robe, of Wallack's, among amateurs. Not more than two seasons ago she was acting in the same piece to the Honeyton of Mr. Kyrle Bellew. Mrs. Griswold has lost none of her charming qualities since her retirement from the professional stage and her performance was graceful, easy, and finished. Mr. Wendell made an excellent Mr. Honeyton. Mr. William Francis Johnson, who had charge of the decorations, deserves to be congratulated upon his excellent taste in arranging the settings.

The Booth Dramatic Society will give a benefit performance on the 28th at the Athenæum. The officers of the Booth for the coming year are: President, F. H. Booth; vice-president, J. M. Tighe; secretary, T. W. Saunders; treasurer, L. P. Saunders. The Dramatic Committee is made up of the following gentlemen: F. J. Mosher, W. J. McCahill and T. F. Young.

A very good performance was given last Thursday evening by the young men of St. Patrick's Literary Association in the Everett Assembly Rooms, Gallatin Place. A new version of Married Life, under the startling title, Is Marriage a Failure? was presented.

On Friday evening the students of Columbia College will give a performance at the Berkeley Lyceum for the benefit of the university crew. The programme will be varied, consisting of recitations and short sketches. The ballet corps of the Columbia College Dramatic Club has been procured, and Edward Fales Coward will lend his aid by reciting, while Valentine G. Hall, assisted by F. R. Sanford, will give the village scene from Adonis introducing Dizzy's topical song, "It's English, You Know." Tickets at $1 each are being sold rapidly, and a large sum will probably be realized.

We have it upon reliable authority that at the close of the present season the Broadway Theatre will be turned into a first class combination house. Messrs. French and Sanger have spent thousands of dollars upon original productions, which do not seem to have met popular appreciation (excepting in the case of Little Lord Fauntleroy), and they have determined upon hereafter giving the public weekly entertainments of a varied character. Little Lord Fauntleroy will run the balance of the season, when the house will be closed to prepare for the advent of the combination. Already twenty-eight weeks have been booked for next season, including in which are Booth and Barrett and a number of the principal first-class companies. Mr. Sanger is confident the change will be a satisfactory one, and catering to the patrons of the Broadway.

"The Hebrew Lady."

PROVINCIAL.

BOSTON.

The Ideals entered upon the second and last week of their engagement at the Boston Monday night with the presentation of Carmen, the bill including De Lettes and Jeannechoosy. Tuesday night and Saturday's matinee The Bohemian Girl will be given; Wednesday night, Faust; Thursday night, Martha, and Saturday The Barber of Seville.

Robson and Crane are at the Hollis Street this week, with a co. in which several changes have been made since The Henrietta was last presented here. They are not of a kind, however, to materially change the standard of the performance one way or the other.

The Grand Opera stage is held this week with that most laughable of all Hoyt's farcical dramas, A Bunch of Keys. New business has been introduced this season, and the piece is in the hands of a thoroughly competent co.

Nat Goodwin is in his second week at the Park. The bill has been changed from Lend Me Five Shillings to A Royal Revenge and Confusion.

The London Gaiety co. is drawing full houses at the Globe, and will probably do so through the week.

Sweet Lavender proved to be as strong an attraction at the Museum as any bill of the season. Night after night every seat is taken.

At the Boston Athenæum Barry and Fay are playing a return engagement in McKenna's Flirtation.

Items: The plans of Messrs. Abbey and Schoeffel for a new theatre in this city, now under consideration for more than a year, have at last culminated, and it is to-day announced that work on the projected theatre will be at once begun and will be ready to open at the beginning of next season. The site chosen is on Tremont Street, near Boylston, fronting the Common, and very nearly opposite the Park Theatre, on Washington Street. Many years ago it was occupied by the old [illegible], the second theatre ever constructed in Boston. A portion of the estate has been purchased by Messrs. Abbey and Schoeffel and the rest leased for a term of twenty-five years. The new building will have exits on four streets, while there will be no less than twenty-seven exits from the auditorium into the lobby and vestibules. The main entrance, according to the present plans, will be the longest in the country. It will be twenty-seven feet wide and will extend back one hundred feet to the auditorium. The stage will be thirty-eight feet wide and ninety-six feet deep. There will be no drop, the curtain dividing in the centre, the same as the scenes. The interior of the house will be divided into parquet, balcony, balcony circle, dress circle and family circle. The seating capacity has not been decided upon, but it will be large enough to enable the management to play all their own attractions, instead of placing them, as they are now compelled to do, at other houses. The theatre will be made, as far as is possible, fireproof. The dressing-rooms, scenery and property-rooms will occupy an entirely distinct building from the auditorium. Alcoves or stands are to occupy one side of the great entrance hall for the sale of flowers, confectionery, libretto, etc., while along the other will be placed paintings and other works of art. No name has yet been selected for the new house. It is not improbable, however, that the old one may be [illegible], and what better name could there be than the [illegible]. The management state that already a [illegible] array of attractions have been booked for the season of 1889-90.—Mary Anderson gives a return engagement at the Hollis Street in April. Another attraction at the same house, date not yet announced, is The King's Fool.—[illegible] Theatrical Mechanics' Association are down for a benefit at the Globe Theatre, [illegible] Among the volunteers are Robson and Crane, [illegible] Specialty co., [illegible] in The Paymaster, members of [illegible] co. and a host of volunteers.—[illegible] open at the Boston next Monday in [illegible], with [illegible] in the title role [illegible].—The Two Sisters comes to the Grand Opera House next.

PHILADELPHIA.

Business last week was [illegible] good, almost every theatre in the city sharing in the prosperity. [illegible] Paul Kauvar [illegible] Mary Anderson follows for two weeks.

[illegible] Lord Chumley next week.

Annie Pixley appeared at the Walnut Street Theatre in The Deacon's Daughter, and literally packed the house at [illegible]. This week the [illegible] for the first time [illegible] play by George H. Jessop, entitled [illegible]. Louis James and Marie Wainwright in [illegible] next week.

One of the noticeable successes of the week was achieved by Prof. George Bartholomew's Equine Paradox at the Grand Opera House. The houses were [illegible]. This week Richard [illegible] comic opera, Said Pasha, will have its first [illegible] production at this house.

At the Arch Street Theatre A Tin Soldier, as usual, played to good business. This week Reuben [illegible]. [illegible] next week.

The Two Johns played to large houses at the National Theatre. This week The Romany Rye. My [illegible] next week.

Edwin F. Mayo, supported by a good co., appeared at the Standard Theatre in The Silver Age, and played [illegible] business. This week [illegible]. [illegible] Specialty co. next week.

[illegible] Specialty co., together with [illegible], played to [illegible] houses at the Central Theatre. This week Harry Kernell's co. Reilly and Wood's comb. next week.

At Forepaugh's Theatre Floy Crowell appeared in [illegible] play [illegible], and not only played to excellent business but made a very favorable impression upon the audiences. The lady, I think, has heretofore been a stranger to our city, but it is certain that she will be remembered and that she has won for herself a hearty welcome upon her return. This week The Corner Grocery. The [illegible] Brothers next week.

The combination of a strong bill at Carncross' Opera House produced the anticipated, if not certain, result of excellent business.

NEW ORLEANS.

J. K. Emmet opened at the Grand Opera House 6th to the largest audience of the season. The close of the week showed that it was the most successful engagement that business played at the Grand since Manager [illegible] took charge. With the exception of one evening, when it rained very hard, the standing-room placard was regularly put out and people turned away. This was Mr. Emmet's first appearance in New Orleans [illegible] Uncle Fritz [illegible]. With the exception of [illegible] J. Cody and Ethel [illegible], the co. is the poorest that has ever been on the stage of the Grand Opera House. Emmet carries the entertainment. Arthur Rehan's Comedy co. this week. [illegible] next.

Effie Ellsler closed her fortnight's engagement at the Academy of Music 12th. Business was better than the first week. Egypt was acted the first half of the week [illegible]. For the latter half, a double bill, consisting of A Wonderful Fairy and The Keepsake, was presented. In the former Miss Ellsler and Frank Weston appeared to good advantage. The Keepsake was new here and it made a hit. The supporting co. is excellent. A Bunch of Keys this week with Marietta Nash as Teddy.

At the St. Charles Theatre Jos. A. Stevens finished a fairly successful two weeks' engagement in Unknown. The piece had been acted here so often by inferior companies that it could hardly be expected to draw. It did, but in a small way. Mr. Stevens' portrayal of the [illegible] Walter [illegible] and Stella Rees both do good w[illegible] in the leading roles. Marie Prescott and R. D. MacLean this week.

Ada Gray in East Lynne was the attraction at the Avenue Theatre. East Lynne is immortal from appearances. It has been done here oftener than any play written, in my opinion, and yet it always draws. Miss Gray is also something of a favorite here. Perhaps that is the reason why she did so well last week. This week, Jules Grau's Opera co. will play a return engagement and put on Billee Taylor.

The Black Flag was unfurled at Faranta's with success. William McCready is being featured as Sim Lazarus. He is clever and brings out all that there is in the role. This week Aiden Benedict.

At the French Opera House business continues good. Freischutz, Rigoletto, Roland à Roncevaux and Carmen were given last week.

Items: Mrs. J. K. Emmet has been in the city for several weeks awaiting the arrival of her husband. She has been ill, but is better now.—Charles T. Beauregard is here, in advance of the Prescott and McLean co., which opens at the Academy of Music 13th. Mr. Beauregard left New Orleans some years ago to be an actor. He tried it and was doing well, but he thought he could do better by becoming a manager. He is an advance manager now.—We are soon to have a new theatre. A People's Theatre this time. Work is rapidly progressing, and the house will be finished in a very short time. It will be conducted on the popular price plan, but who is to be the manager has not yet been decided. The theatre is being built by a company composed of business men, who are willing to sink some of their money if it is necessary.—There is also another company in existence which proposes to build a popular-price house and have it ready for next season. The company has not yet started to build and are conducting things very quietly. I attended several of the meetings, but could gather but little information. The site has been selected and everything is in readiness to build. When these houses are open we will have eight theatres and all bidding for the best attractions. There are lively times ahead.—J. K. Emmet's beautiful Newfoundland dog, "Plinlimmon," is valuable as an advertising agent. His size is such that everybody wants to know who his owner is. Somebody can always be found who will volunteer the information that he belongs to J. K. Emmet.

SAN FRANCISCO.

Jan. 7, 1889.

Mynheer Jan, by the Carleton Opera co., has been the attraction at the Baldwin for the past week. The opera has some bright music and occasionally humorous lines and situations in it, though frequently the fun is rather strained and of the stale Dutch sort. Its main fault would seem to be that it does not carry the spectator away from the present era, and has no local color to speak of. The "make-believe" is too apparent. Mr. Carleton himself is dignified and stately as usual in the title role; Clara Lane is bewitching as Katrina; C. H. Drew makes a funny butcher, dividing the clownish business with E. de Nino as Don Diego, while Jay C. Taylor as Francis, J. K. Murray as General Bombalo, Clara Wisdom as Donna Theresa, and Alice Vincent as Camilla, are all excellent in their parts. The singing of the topical song by Mr. Drew while strung up on a scarecrow is a funny idea, but would be funnier if the song dealt with the sixteenth instead of the nineteenth century.

Hamlin is being given by the Kiralfys at the Grand Opera House to crowded audiences nightly. The dancing is hardly so good as these people usually provide, though the interlude of the trapeze business by the Ongar Sisters brings fine action upon the scene.

A Night in Venice is being given to a succession of good houses at the Tivoli Opera House, with Campobello, Ida and Tillie Valerga, H. C. Fyke, Henry Lessert and other local favorites in the cast.

The Bush Street Theatre is closed for extensive repairs, and will reopen Jan. 26 with Lydia Thompson and her co.

A Noble Rogue is crowding the Alcazar. It is a sloppy melodrama played finely by the [illegible] Alcazar co.

Jeffreys Lewis opened the Standard two weeks ago with Diplomacy and followed [illegible] week with La Belle Russe. Her manner is [illegible] formerly, not to her advantage, though [illegible] her admirers still [illegible] Harry Mainhall is her principal support.

Daniel [illegible] is appearing in My Geraldine [illegible].

Jo is being given at the Orpheum by Georgie Woodthorpe and her supporting co.

Items: The Tivoli Opera House has a good record. Up to the present time 185 operas have been given there, while their music library is very large and valuable.—The San Francisco *Music and Drama* says: "A couple of pugilists, passing by the Orpheum the other night noticed the bills announcing Georgie Woodthorpe's play of Poor Jo. 'That must be a dramatization of the Nickwhile-Jackson fight,' said one of them; 'let's drop in and see it,' and in they went."—John [illegible], the well-known Chicago manager, has taken the management of the Orpheum.—L. R. Stockwell, of the Alcazar Theatre, who created the character of the Deacon in A Midnight Bell here, will soon go East to do the character in New York. You will find what the Pacific coast can do in the shape of actors when it has such good material.—Homer Thomas, the business manager of Said Pasha, when it was first given at the Tivoli, is now the business manager of the Jeffreys Lewis co.—Katie Putnam will be at the Alcazar in a few weeks.—Ethel Brandon, the bright leading lady of the Alcazar Theatre co., and the wife of the popular comedian, L. R. Stockwell, received a handsome dressing-case as a Christmas souvenir from the Alcazar employes.—Rose and Minnie Coton are off on an interior tour.—The following is from *The Argonaut* of last week: "The adoption of the drop-a-nickel-quarter-in-the-slot opera glass attachment in the New York Casino may have an unexpected effect in bringing the city to a hard-money basis and crowding out the fractional currency." This is very funny. Has there been any fractional currency in circulation in New York for the past ten years? I guess not. And yet *The Argonaut* is not a funny paper.—Lydia Thompson's new burlesque, with which the Bush Street Theatre will reopen, is named Columbus.

ST. LOUIS.

The New American Opera co. can be congratulated both as to the manner in which the various works were placed before the public and as to the attendance at the performances. The Olympic had on Monday evening the largest house of the season for that off night, while on Friday, the ultra-fashionable night, there has not been during this season so large an audience gathered at this house. Il Trovatore, Martha, Daughter of the Regiment, La Traviata, Faust, Bohemian Girl and Lucia comprised the repertoire. At the Saturday matinee Addie Vernon made her appearance as Marguerite in the opera of the same name and was very favorably received. The orchestration was strong and the costumes rich. Adonis this week. Yeomen of the Guard next.

Fred. Warde at the Grand last week was an artistic success. The houses were good, but not what they should have been. William Tell, Galba, Gaston Cadol and The Mountebank were given with costumes as to historical correctness and scenery. The Mountebank received its initial production at the hands of Mr. Warde. The comedy has been toned down and the melodramatic action stands out prominent. After a few performances the play will run smoothly. Adele Belgarde deserves mention for the strong dramatic support she has given the star. Ida Vernon and Emma Maddern also were very effective. A Brass Monkey next week.

Dan Sully at Pope's had a succession of good houses to witness Daddy Nolan and the funny Corner Grocery. Rhea this week. Lizzie Evans next.

The People's drew large houses last week to witness the spectacular Water Queen. The scenery was gorgeous and costumes handsome. The Boy Tramp this week. Lost in London next.

Gorman's Minstrels at the Standard last week to good business.

Items: The event of the week was the benefit of the Actors' Fund of America at the Olympic last Thursday afternoon. All the cos. at the various theatres volunteered, and the programme lasted from 1 until 6.30 P.M. The stage was under the supervision of Robert Brower, of the Frederick Warde co., and there were no long waits. The entertainment added over six hundred dollars to the noble charity. Right here a word of thanks should be given to Col. Pat Short, the business manager of the Olympic, for the energetic manner in which he worked for the success of the benefit. Last Sunday all the local newspapers contained a brief history of the Fund, and the day after the performance they gave credit as I have done to the man who devoted his time to this worthy cause.—Adelaide Randall, of the American Opera, was called home owing to the death of her mother.—C. H. Hopkins, of the Daddy Nolan co., takes a two weeks' leave of absence to attend the wedding of his sister.—Much regret was expressed on account of Clara Poole not being heard more than once during the opera season.

CHICAGO.

Repetition has been the order of the week at the theatres, and some old favorites have returned. At the Grand Kominia packed the house and people were turned away. The cast is nearly the same as on the first visit, Charles Plunkett in place of Dabell as Ravello being the only change of importance. Francis Wilson, Pauline Hall and Marie Jansen were cordially welcomed, and the bright little opera went with all the vim and enthusiasm of a new production. The same bill this and next week.

The Crystal Slipper came back to the Opera House for a brief period, and the rush to see it has been one of the marvels of the season. The piece is improved somehow. Marguerite Fish in the part of Cinderella is better in many respects than Ida Mulle, and Miss Howe is an improvement on May Yohe. Eddie Foy makes more of his part than ever. The spectacle will run four weeks, and if the first one is any guide to the receipts, will equal the original season.

E. H. Sothern's second week at Hooley's in Lord Chumley was better, if such a thing be possible, than the first one. Over $17,000 for the two weeks is the record. A return engagement will occur in the Spring. This week Frank Daniels in Little Puck.

The King's Fool closed a remarkably prosperous season of four weeks at the Columbia. This week James O'Neill in Monte Cristo. Margaret Mather next week.

A Dark Secret drew fine audiences to McVicker's, and its success has been such that a second week has been decided on. Edna Carey, in her great drowning act, wherein she sinks in the rushing tide of the tank and stays under long enough to make the ladies cry "Oh!" is a triumph of realism that an actress with a weak physique would be appalled at. The Redmund-Barry co. next week.

Hallen and Hart in Later On at Bohan's last week. Mattie Vickers in Jacquine next week.

James M. Hardie and Sarah Von Leer, in a wild Western drama of no particular merit, have found favor from the patrons of the Haymarket. This week a new drama new to this city, entitled Lights and Shadows, with a tank scene of original design, will be seen.

T. J. Farron in Help caught the fancy of the lovers of Irish melodrama at Jacobs' Academy of Music and a successful week resulted. This week Zozo.

Harry Bell and a fairly good co. did good business at the Bon Ton in Terry the Swell. This week J. A. Hearne's play, Drifting Apart.

At the Windsor Frank Kilday drew good houses in Streets of New York. This week Gray and Stephens' co.

Little Corinne had a very prosperous week at the Criterion in Monte Cristo, Jr. This week Terry the Swell.

The Night Owls did the usual large business that the People's Theatre has now become proverbial for. This house is becoming too small for the patronage. This week N. S. Wood.

BROOKLYN.

A splendid week's business was done by Evans and Hoey and A Parlor Match at the Grand Opera House, notwithstanding the fact that the play has been seen here many times before. The co. now engaged in its interpretation is a very clever one, and its work gave evident satisfaction to the large audiences at the Grand last week. On Monday evening The Fugitive, which was recently seen at the Amphion, was presented for the first time in this part of the city. It is a strong and ingeniously constructed melodrama and is played by a remarkably good co. The audience was of good size, and large attendance throughout the week seems assured. Next week Roland Reed.

People were turned away from the Park Theatre last week, Fanny Davenport's exceeding attractiveness being the cause thereof. As La Tosca Miss Davenport is as strong as ever, and in her picturesque, though sometimes incorrect, costumes looks exceedingly charming. Melbourne McDowell renders excellent support. On Monday evening A. M. Palmer's Partners was produced for the first time in Brooklyn. Mr. Buchanan's much diluted version of Daudet's Sidonie was witnessed by a large audience, and although the judicious grieved at the treatment the strong and virile French work had received at the hands of its adapter, but little fault could be found with its interpretation by [illegible] clever associates. Next week [illegible].

Last week Pat Rooney in [illegible], which, though occasionally in spots [illegible] one of the worst plays ever put [illegible], drew large business at the Brooklyn Theatre [illegible] on Monday evening by [illegible] in which Alice Harrison does some good [illegible]. The co. is fair. Next week, [illegible] revival of Uncle Tom's Cabin.

Over the Garden Wall, which did fairly well at the Criterion last week, gave place on Monday evening to Nobody's Claim, in which Dowling and Hasson repeated their successes of former seasons.

Sea Devere's Big Boom drew the usual crowds to Hyde and Behman's Theatre last week, and standing-room was at a premium. On Monday evening Hyde's Big Specialty co. opened to large business.

Marlande Clarke, in an intensely lurid drama entitled Jack the Ripper, curdled the blood of Standard Museum patrons last week. J. H. Keane in [illegible], which though exciting is positively tame in comparison with Mr. Clarke's latest effort—pleased a large audience on Monday.

Items: The Elks' Philharmonic Concert occurs at the Academy on Saturday evening next.—Brooklynites will have an opportunity to see McCaull's co. in The Lady or the Tiger for the first time on this side of the river next week at the Academy.—A performance for the benefit of the charity fund of Brooklyn Lodge, B. P. O. E., is to be given at the Brooklyn Theatre 18th.

BROOKLYN, E.D.

Soanian in Shane-na-Lawn and the Irish Minstrel played to packed houses last week at Lee Avenue Academy. A Tin Soldier opened to a packed house 14th. Harry Lacy in The Still Alarm next week.

Roland Reed in The Woman Hater played to good business last week at the Amphion, his songs catching on as in great shape. Thomas W. Keene in Richard III. to a good house 14th. The Twelve Temptations next week.

Scott and Clifford's U. T. C. co. played to good business last week at Jacobs' Lyceum Theatre. Edwin F. Mayo in the Silver Age opened to a very good house 14th.

Zitka did good business last week at Proctor's Novelty. My Partner opened to a good house 14th. Nobody's Claim next week.

CINCINNATI.

A Hole in the Ground, which constituted last week's attraction at Heuck's, afforded Messrs. Hoyt and Thomas' capable co. an opportunity of entertaining local amusement frequenters with one of the most attractive satires on modern travel and its surrounding discomforts. Richard's Stranger, Lawton's Station Agent, and the rendition of Megan Kelso were the features of the [illegible]. [illegible] nightly crowds. The [illegible] week the [illegible] in Le Voyage en Suisse. [illegible] Clanton in The World Against Her next week.

The attraction at the Grand this week is Rose Coghlan in Jocelyn, and the unusually large advance sale indicates a remunerative week. Herrmann next week.

At Havlin's, Bell Burgess in A Country Fair entertained the patrons of that resort very acceptably last week. Burgess is an artist in his particular line and his support was of the best description. Clara Thropp, as Tanga, proved a clever soubrette. This week T. P. and W.'s Minstrels. Dan Sully next week.

Hurley Brothers' Minstrels furnished an attractive entertainment last week at Harris' Theatre, the attendance being sufficiently large on several evenings to induce the management to put out the S. R. O. placard. This week, Lights o' London; Dora Davidson in Jekyll and Hyde next week.

Hearts of Oak, despite its familiarity to local amusement-goers, drew liberally last week at the Standard. Fenwick's portrayal of Terry Dennison was manly and effective. This week Barr Oaks, followed by Captain Jack Crawford's co. in Fonda; or, The Trapper's Dream.

As noted in The Mirror of last week, owing to misunderstanding in dates, the People's remained closed during week ending 12th. This week the Rentz-Santley Novelty co. Lilly Clay's Gaiety co. next week.

Items: The spectacular production announced for the coming Summer by the Order of Cincinnatus will be entitled The Conquest of Mexico; Montezuma, or The Fall of the Aztec Empire. John Rettig, scenic artist of the Order, has been busily employed for past three months arranging the necessary details.—Hoyt and Thomas of A Hole in the Ground comb. propose suit against Miller Brothers of the Metropolitan Opera House in Columbus, O., to recover $100 deducted from their receipts in that city for use of stage at rehearsal, and have engaged a Cincinnati law firm to prosecute the claim.—The Sunday concerts at Music Hall under Louis Ballenberg's efficient management are attracting audiences ranging from three to four thousand.—Manager James E. Fennessy of Heuck's, is named as candidate for the position of Exalted Ruler of the Elks.—Foo Choo Chau, the comic opera presented last week at the Vine Street Museum by Bebe Barlscott's troupe, scored a pronounced hit.

CLEVELAND.

Miss Mather did well at the Opera House, opening in Leah and playing several tragic parts. Her support this season is not as good as on former occasions, though J. B. Studley is an actor of excellent qualities. Virginia Marlowe was pleasing in the small parts entrusted to her. Herrmann, the magician, successfully closed the week. This week Rice's Corsair. Next, Jim the Penman and the Kellogg Opera co.

In The Buckeye Lizzie Evans has the opportunity of her life. She played Mary Jane all the week at the Park to crowded audiences. It has had to be elaborated for her, and is the most satisfactory bit of work which she has yet given us. Manager Callahan has a good co., supporting the star, especially Harry Wilson, W. H. Griffith and Donald Harold. This week Hallen and Hart in Later On, and Minnie Maddern in Caprice and In Spite of All. Among the Pines by the two Cleveland newspaper men, the Wilson brothers, next week.

At the Cleveland Theatre, Griffin Morris' Kindergarden drew good houses. I shouldn't have expected Mr. Morris guilty of such a perpetration, especially after Old Shipmates, but nobody knows, you know. The treatment the play got had few winning chances. Katie Hart is a good dancer but little of an actress, and Alf McDowell displayed his old "Maggie" Landing part. Eddie Gigeon made a hit with his wedding. This week, Florence J. Bindley in Dot. Edwin Arden in Barred Out next week.

Harry Williams' Specialty co. gave a strong variety entertainment at the Columbia Theatre and in consequence crowded it so that on several nights the S. R. O. sign was hung out. Lillian and Charles Harrett do a thought-transmission act of merit. Frank Travis is a good ventriloquist, and Lizzie Daly's dancing has not been equalled here.

Ida Siddons' Female Minstrels didn't open at the Academy of Music, and Managers Decker and Eagan were obliged to hustle up a co. of variety performers to take the date, and did just as profitably. This week Gessner Brothers in Muldoon's Picnic.

Items: Harry Kernell, the Irish comedian, is visiting friends here. He has received several offers to star next season.—Henry C. Eagan, the surveyed man at the Academy, thinks of retiring from local management. This will leave Capt. J. W. Decker in charge of things.—May Fisk, the "blonde queen," who, as I wrote you, was in the city in embarrassed financial circumstances, has gone to Chicago, where she opens next Monday at the Casino.—News has been received here that the Cotton and Wilbur Minstrels stranded at Milan, O. With this co. were Annie Hogan, Dick Quilter, Ned Worden, Stout and Taylor and other Cleveland boys.—T. M. Brown succeeds Harry Hawks as doorkeeper at the Academy.—Joe Frank, formerly manager of the H. R. Jacobs' Cleveland Theatre, is in charge of Florence Bindley. Joe is now here with his wife.—Manager Gus Hartz and H. R. Jacobs were in Detroit last week, trying each to get hold of the late C. O. White's lease of the Detroit Opera House.—A. L. Drew, brother of C. H. Drew, of the Carleton Opera co., has gone to New York and will seek a theatrical engagement.—Edwin Barry, of this city, will join the New York Casino forces.—Gus Heege has written what he calls a new style Scandinavian comedy. He tried it on an Illinois casino and it didn't hurt much, and so he will venture into Chicago with it.

BALTIMORE.

At Holliday Street Theatre, Tillotson's Comedy co. gave the initial performances of Zig-Zag, which was a sort of jumble of specialty acts, some good, some bad. Annie Boyd is the bright particular star, and is a sprightly, clever young lady; she dances and sings well, and acts with good taste and good judgment: the rest of the co. do not call for any special mention. This week the Booth-Barrett comb.; the house has been sold in advance. Julius Cæsar was the opening performance. Next week the Boston Ideals.

Harbor Lights drew big houses to the Academy of Music last week and seems to have lost none of its attractiveness. Julia Stewart was a winsome, lovable Dora, and Charles Wallen gave a smooth, consistent portrayal of Lieutenant Kingsley. On Monday night Paul Kauvar with the original cast opened to a packed house. Next, Rice's Corsair.

She was at Ford's and held big receptions all week. The scenery and the music are in thorough keeping with the story and are very attractive. Laura Clements looked well and played the title role with intelligence and force. Tellula Evans in the small part of Ustane acted up to all the requirements of the part and sang the music charmingly. The choruses were good. A Legal Wreck this week. Next, Henley [illegible].

Jule Keen and his co. played a good week's engagement at Forepaugh's Temple Theatre, presenting his comedy, Only a Farmer. The piece is written solely to [illegible] the qualities of the star, who is a good dialect [illegible]. His songs were heartily encored. Henrietta Berleur began the week with a big Monday matinee in Romance of an Actress. Next week, Floy Crowell in a repertoire.

Peter Rice's Vaudeville Syndicate gave a poor variety entertainment to a series of good houses at the Monumental Theatre. Rose Hill's Folly co. this week. Irwin Brothers' Big Specialty co. next week.

Frank B. Carr's Specialty Congress closed a successful engagement at the Front Street Theatre on Saturday night, and is, on the whole, a variety troupe of good calibre. The musical act of Bryant and Byrne was enjoyable, and the singing of Mabel Francis quite up to the average. Annie Oakley in Deadwood Dick is the attraction this week. George E. Atkins in The Ranchman next week.

LOUISVILLE.

The Hanlons' in Le Voyage en Suisse drew very large business for a week at Macauley's. The co. numbers several old favorites in principal parts, and the well-known piece went with a rush. Emily Beucher now takes the part of Juliette, formerly so well played by Emily Kean, and C. W. Dungan does Dwindledown in a thoroughly satisfactory manner. The Casino co. in The Yeomen of the Guard opened 14th for three nights to be followed by Hoyt's Hole in the Ground.

The Masonic had three night's good business with the Haverly-Cleveland Minstrels. A first-class bill was offered. The illness of Rose Coghlan and consequent cancellation at her date here closed the house the remainder of the week. Murray and Murphy fill the first half of this week. Walter S. Mathews makes his professional debut 17th, also appearing the two following nights.

The Albion Brothers' Specialty co. had good business at The Buck with straight variety. A novel revolving first part was introduced and some really good grouping of living statues were incidental to the olio. The Night Hawks follow. Harris' had the patronage of the week when Frank Jones presented Si Perkins. The large audiences thoroughly enjoyed the addition of New England farm life so depicted in this, in some respects, remarkable play. Dan Sully opened 13th to big business.

Items: Clarence Peist, formerly of Macauley's, is now connected with the Masonic. He is a popular young man with all theatre-goers.—Liederkranz Hall has been thoroughly renovated, the stage supplied with modern conveniences, new scenery, etc., and Manager Brigman intends to offer inducements to traveling cos. and lecturers to book with him. It will probably be used soon for a season of German opera.—J. H. Snyder, of the Masonic, was presented with a handsome testimonial upon the occasion of his retirement from a city office. John is an old actor, and he has, in his own words, "counted the railroad ties" between many cities.—Frank Cushman, of the Haverly-Cleveland Minstrels, is to have a troupe of his own on the road next season. He says there will be no "double premiers" or elaborate costuming, but an old-time "niggah show." If he does this it will be a novelty.—The illness of Rose Coghlan disappointed many. The advance sale was large.—During one of the performances at Harris' a slight accident occurred to one of the heaters and a panic was threatened. Mention is made of the circumstance to illustrate the excellent means of exit from this theatre which is an upstairs place. It is a fact the large audience seemed to melt away and no one was injured. As soon as the slight nature of the trouble was discovered many returned and the performance proceeded.

JERSEY CITY.

At the Academy of Music last week Manager Henderson had every reason to receive congratulations from his friends, for his theatre was filled to overflowing at every performance of Fascination by Cora Tanner and her talented co. The play itself is intensely interesting, although the plot is somewhat improbable. The stage settings were very handsome and the co. excellent. Miss Tanner, it may be said, made a charming maiden and a most lovable boy, and the enthusiastic audiences testified their appreciation of her work by hearty applause and numerous curtain calls. Her appearance here at some future time would be warmly welcomed. Charles Coote had a role that seemed created for him, and he gave a capable rendition of the character of Rev. Mr. Colley. Eleanor Carey made a most fascinating Mrs. Delamere, and F. A. Anderson as Count La Grange was quite up to the mark. On last Monday night our theatregoers witnessed the production for the first time in this city of that most successful comedy-drama, The Wife, under the management of Daniel Frohman, of the New York Lyceum Theatre. This play is American in theme and sentiment and worked out in a masterly manner. The stage settings are the most beautiful and artistic of any seen at this house for a long time. The company is evenly balanced and the engagement promises to be a financial success.

PITTSBURG.

The Booth-Barrett comb. closed a very successful week's business at the Grand Opera House 12th. The performances were the most artistic, taken as a whole, seen in this city in many a day. The co., headed by Mr. Hanford and Minna K. Gale, rendered excellent support. Herrmann this week. Fanny Davenport next.

Gillette's stirring military drama, Held by the Enemy, was the attraction at the Bijou last week. Attendance large. Kate Castleton in A Paper Doll this week. She next week.

The Lights o' London illuminated Harris' during the past week when it played to good houses. One of the Finest this week. Romany Rye next week.

Rose Hill's Coterie of Beauties appeared at the Academy to large houses last week. Rice and Barton's comb. this week.

Items: Manager Wilt and Mr. Herrmann will contribute the gross receipts of Wednesday's matinee to the families of the sufferers by the late Wood Street disaster.—The Elks will hold their annual benefit at the Bijou Feb. 8.—The paper dolls which Kate Castleton distributes are good advertising dodges.—Evans and Hoey will soon be seen at the Grand.—Booth and Barrett's receipts were nearly $20,000.—Marie Burgess, late with the Frank Mayo co., is at her home in this city on a visit.—Minna Gale and Charles Hanford as the leading supports to Booth and Barrett made very favorable impressions here.

ALABAMA.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Rose Coghlan played large audiences 4-5 in Jocelyn and Peg Woffington; the matinee 5th was the largest of the season. Arthur Rehan Comedy co. presented Nancy and Co. 7th and 7-10 8 8th; this is decidedly the best comedy co. that has appeared here this season. T. P., and W.'s Minstrels turned away people 9th. S. R. O. card was out before the curtain went up. The Shakespearean first part was new and novel for Birmingham, and made a hit.

Casino Theatre (Fred. Mortimer, manager): [illegible] McCord and Laura Hosse in The Convict's [illegible] played return engagement to good business week commencing 7th. The co. is a good one and will meet with the approval of all theatre-going people if they will confine themselves to a repertoire to which they have a legal right and quit pirating such pieces as Annie Pixley's M'liss. Birmingham is an appreciative theatrical town but has no love for pirates.

Avondale Opera House (H. Scholten, manager): Remains dark, but the management is arranging to open a Spring and Summer season at popular prices. Mr. Scholten informs your correspondent that he has booked some first-class cos. for a Summer engagement, and that the season will run up into September.

Items: Arthur Rehan Comedy co. jumped from Baltimore to Birmingham.—T., P. and W.'s Minstrels only play twelve cities in the South.—A beautiful poem, "A Face Upon the Floor," by H. A. D'Arcy, advance agent of Rosalie Clayton, was published in the *Age-Herald* on last Sunday.—Frank Arrico, chief usher at O'Brien's Opera House, has organized an Elite Glee Club, with Prof. Fred. L. Grambs as director.—Maud Hudson, of the Rehan Comedy co., made many friends while in Birmingham; she is a most charming little actress.—The Elks, about forty strong, leave to-day for Columbus, Ga., to institute a lodge at that city. The lodge will be organized Saturday with sixty-five charter members, and Saturday night a grand banquet will be tendered the visiting brothers.

GADSDEN.

Kyle's Opera House (T. J. Kyle, manager): Jane Coombs in Bleak House to fair business 6th. Thos. Hamilton in Jekyll and Hyde 15th.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): A large and well-pleased audience greeted J. K. Emmet in Our Fritz 4th. George Wilson's Minstrels played a return engagement 8th. The fair audience present enjoyed the entertainment. Arthur Rehan's co. 11-12.

ANNISTON.

Noble Street Theatre (John H. Noble, manager): Lavinia Shannon in The Mystery of Audley Court 2-3 to very good business. George Wilson's Minstrels 5th to a large house. Jane Coombs 7th in Bleak House to very good business; the play was enjoyed very much, this being the first time it was ever played here. Marietta Nash in Bunch of Keys 9th to large audience; fair performance. Spenser's Little Tycoon Opera co. 12th.

SELMA.

Academy of Music (Louis Gerstman, manager): Geo. Wilson's Minstrels played [illegible] to a packed house and was well received. F. F. Baker 8th; to good business [illegible] 12th; Little Tycoon 17th.

ARKANSAS.

HELENA.

Grand Opera House (F. B. Sliger, manager): Jim the Penman played to a small house 9th. Star and support good. Lillian Lewis 15th.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): Creston Clarke received a kindly reception 9th from a fair-sized audience in Hamlet. He gave an intellectual conception of the character, but his reading was faulty. The support of E. L. Snader, W. H. Bokee and Victory Bateman was praiseworthy. Royce-Lansing Musical Comedy co. 7th in clever specialties; good business. Ray L. Royce is interesting in his Sol Smith Russell-isms. Lost in New York 9-10 to good paying business. Spectacular and stage effects good. Patrice in soubrette parts was a favorite.

PINE BLUFF.

Opera House (S. F. Hilsheim, manager): A. M. Palmer's Jim the Penman co. to a large and fashionable audience 4th. Webster-Brady's She to large audience 5th; general satisfaction. Effie Ellsler 18th; Little Tycoon Opera co. 31st.

LITTLE ROCK.

Capital Theatre (W. O. Thomas, manager): Lost in New York drew good houses 7-8. W. J. Fleming's Around the World in Eighty Days 16-17.

CALIFORNIA.

SACRAMENTO.

New Metropolitan Theatre (C. P. Hall, lessee): Lydia Thompson's company presented Penelope 4-5 to large audiences.

Clunie Opera House (C. P. Hall, lessee): Chip o' the Old Block 1st; return engagement. Small houses owing to local attractions.

Item: The twenty-eighth session of the California Legislature convenes in this city on the 7th inst. and cos. having dates during the next two months will reap a rich harvest from our legislative solons.

OAKLAND.

Oakland Theatre (A. W. Stillwell, manager): Richards and Pringle's Georgia Minstrels, headed by Billy Kersands, ushered in the New Year at this theatre, and everybody was made happy, including the treasurer, Mr. Sewell.

LOS ANGELES.

Grand Opera House (Harry C. Wyatt, manager): Emma Abbott concluded her prosperous engagement here 2d with The Yeomen of the Guard to a packed house. Lydia Thompson's Burlesque co. week 7th in Penelope and Columbus, followed for a week each by Grismer-Davies co., Kiralfy and Carleton Opera co.

Los Angeles Theatre (Harry C. Wyatt, manager): The McFadden Boston Uncle Tom's Cabin co., with the Putnam Twin Sisters as the two Topseys, did good business week 31st. Azalea Dramatic co. 7th; Ben. and Idalene Cotton 14th.

COLORADO.

DENVER.

Dixey in Adonis entertained large audiences at the Tabor New Year's week. Alone in London is now the attraction and is meeting with fair success. The Bostonians in three changes of bill last week.

Items: Eugene Wetherell, the husband of Emma Abbott, died at the Windsor Hotel, 6th, of pneumonia. His death was sudden, his wife not being aware of his illness. The remains were shipped to Kansas City. Mr. Wetherell was in Denver on business pertaining to the sale of Miss Abbott's property on Lawrence Street.—Mr. Hughes has leased Music Hall to parties for mercantile pursuits.—The D. and R. G. R. R. donated the curtain, a scene in Animas Canon on that road, to the new De Remer Music Hall in Pueblo, which was lately opened by the Grismer-Davies co.—The Very Rev. Dean H. Martyn Hart, of St. John's Cathedral, Denver, criticised the Adonis performance, and it called forth a reply from Mr. Dixey in an interview in the *Republican*. Among other things of more or less interest, such as appearing before the nobility, etc., Dixey said he studied and attempted to depict human nature.

CONNECTICUT.

NEW HAVEN.

Hyperion Theatre (G. B. Bunnell, manager): Johnson and Slavin's Minstrels gave a very enjoyable performance to a full house 7th. Stoddard's lecture to a packed house 8th. The Paymaster, as presented 10-11, was a great disappointment. The house was full at the first performance, but the co. played to empty seats the remainder of their engagement. This was due to the wretched character of the presentation. The star, Duncan B. Harrison, did not appear at all, his part of the Paymaster being taken two nights by Neil O'Brien and one by Elmer Grandin. The stage-setting was good, with the exception of the river, in whose shallow waters the heroine's struggles to drown were extremely ludicrous. Boston Symphony Orchestra 14th; Casper the Yodler 16-17; Clara Morris 18-19.

New Haven Opera House (Horace Wall, manager): House dark last week. Rhea 14-16; James-Wainwright co. 17th; W. J. Scanlan 18-19.

Grand Opera House (G. B. Bunnell, manager): Nobody's Claim to good business 7-9. J. J. Dowling and Sadie Hasson were very good in the leading roles. Chanfrau's Kit played to S. R. O. 10-12. The continued success of the play is wonderful. Widow Bedott 14-16; Nelson's World comb. 17-19.

Item: Manager Harley, of the Paymaster co., makes the following explanation of the unsatisfactory performance of the co. in this city. Just before the first presentation Mr. Harrison was summoned to New York on important business. Then Mr. O'Brien, who took his place, sprained his ankle seriously in the leap from the bridge, thus making necessary still further changes. Altogether it was a run of hard luck which was most unfortunate.

NEW BRITAIN.

Opera House (W. W. Hanna, manager): Bartley Campbell's Fate, with Lee Lamar as Helen Faraday, to a good house, 11th. Miss Lamar was ably supported by Bessie Taylor.

TORRINGTON.

Harry Crandall's Miss Fits co. cancelled for 15th. Harry Miner's Zitka co. 18th; Oliver W. Wren 25th.

THOMASTON.

Opera House (Thomas A. Gotzell, manager): Paulos's Grass Widow drew a good house 12th; splendid satisfaction. Julian Comedy co. 21st. week.

SOUTH NORWALK.

Music Hall (J. M. Hoyt, manager): Charles T. Parsloe and co. in A Grass Widow to a fair-sized audience 9th; co. gave good satisfaction. Professor Hill's Hermannericalism 10-12, to packed houses every night.

NORWALK.

Opera House (Quintard and Son, managers): Johnson

...Slavin's Minstrels 8th, to the largest house this season.

WATERBURY.

Jacques Opera House: The Bennett and Moulton Comic Opera co. to crowded houses last week. City Hall: Johnson and Slavin's Minstrels 10th, in the face of counter attractions, drew a large audience and presented one of the finest minstrel entertainments of the season.

HARTFORD.

Opera House (Jacobs and Proctor, managers): Fate to fair business 7-9. Charles T. Ellis in Casper the Yodler pulled the house remainder of the week, being the first co. to display the S. R. O. sign this season. Vernona Jarbeau 14-16; Rhea 17-19.

Academy of Music (Ward and Potter, managers): Johnson and Slavin's Minstrels 12th, afternoon and evening, gave a laughable entertainment. The matinee audience was light but made up in the evening. Scanlan 19th.

Item: The Johnson and Slavin co. spent Sunday in this city. In the evening most of the members attended Unity Church, where the minstrel quartette assisted in the vesper service, contributing some fine vocals.

NAUGATUCK.

Main Street Theatre (Charles Hine, manager): Charles T. Parsloe's Grass Widow 11th; small house. Mary Le Mar in Widow Bedott 17th.

DAKOTA.

SIOUX FALLS.

Grand Opera House (S. M. Bear, manager): Edwin Clifford Dramatic co. last week to poor business.

DISTRICT OF COLUMBIA.

WASHINGTON.

The Lady or the Tiger was well presented to large and much pleased houses, at Albaugh's last week. This week, Lorraine and Boccaccio will be given. Maggie Mitchell next.

Duff's Opera co. drew well at the National in A Trip to Africa and Beggar Student. Laura Bellini was in splendid voice and looked, if possible, more lovely than ever. She will hold the boards this week. Cora Tanner in Fascination next.

The Redmund-Barry co. did good business at Harris'. The first professional matinee, Thursday, was attended by members of the other cos. in town. Harbor Lights this week. Two Johns next.

The Irwin Brothers' co. at Kernan's this week. May Howard next.

GEORGIA.

AUGUSTA.

New Masonic Theatre (S. H. Cohen, manager): The Bell-Ellis Marionettes occupied the house for a week, playing to big houses and giving away numerous presents. Lotta in Pawn Ticket 210 14th.

ILLINOIS.

CHAMPAIGN.

Armory (S. L. Nelson, manager): Maude Banks, supported by an excellent co., closed a very successful engagement 9th.

Item: The reception given in honor of Miss Banks at the Doane Hotel was attended by the society people of Champaign.

JOLIET.

Opera House (R. L. Allen, manager): Musin Concert co. 5th; large business and a delighted audience. Storm Beaten 10th, with Edwin Browne as Christian Christianson; small business, but a satisfactory performance. Rice and Shepard's Minstrels 19th; Edwin Tanner 21st; Pat Muldoon 26th; Booth and Barrett 29th.

CAIRO.

Opera House (Sol A. Silver, manager): The Wilber Comedy co. 7th, week. The co., although of no special merit, drew S. R. O. houses throughout the week at popular prices. Dixey in Adonis 21st; Goodyear's Minstrels 28th.

SHELBYVILLE.

Opera House (Philip Parker, manager): Kate Bensberg's Opera co. gave The Sleeping Queen to a fair house 4th. Beth Somerville Dramatic co. 14th, week.

GALESBURG.

New Opera House (Bailey and Winans, managers): In His Power, booked for Jan. 11, failed to appear. Lizzie Evans will appear in her new play, The Buckeye, 14th. A Postage Stamp co. 18th.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, manager): Edwin Browne in Storm Beaten played to a small audience 11th. Co. gave fair satisfaction. Newton Beers in Lost in London 16th; Musin concert 18th.

ROCKFORD.

Opera House (C. C. Jones, manager): Newton Beers in Lost in London to a fair-sized house 11th.

PEORIA.

The Grand (Leo H. Wiley, lessee and manager): A Brass Monkey 17th; Kellar 18th; Robert Downing 20-23.

QUINCY.

Opera House (Dr. P. A. Marks, manager): Monroe and Rice's My Aunt Bridget drew a full house 7th and gave an excellent entertainment to an appreciative audience. The support was good. Frank Daniels in Little Puck was greeted with a splendid house 9th. American Opera co. 14th; Lizzie Evans 18-19.

BLOOMINGTON.

Durley Theatre (Fell and Perry, managers): English Folly co. to very large audience 8th. Boy Tramp co. drew a small audience 9th. Waifs of New York to good business 11th. Frank Daniels in Little Puck 12th. Storm Beaten 14th. Goodyear's Minstrels 17th. A Brass Monkey 18th.

INDIANA.

INDIANAPOLIS.

Grand Opera House (Dickson and Talbott, managers): Lewis Morrison's Faust 7-9 drew large houses. Morrison's Mephistopheles is an intellectual study, excellently portrayed; support fair. Minnie Maddern in Caprice and In Spite of All did a splendid business 10-12. A Brass Monkey 15-16; Yeomen of the Guard 17-19.

Park Theatre (Dickson and Talbott, managers): Gray and Stephens' Comedy co. packed the house nightly. They are great favorites with the Park patrons and are sure of a large reception whenever they come. A Soap Bubble next week.

VINCENNES.

Opera House (Frank Greene, manager): Owens' Uncle Tom's Cabin co. 4-5 in Uncle Tom and Joshua Whitcomb to top-heavy business; co. is very poor. Monroe and Rice in My Aunt Bridget to good business 8th; co. and play are excellent. Kate Bensberg Concert co. 9th to fair business, and well received.

Items: Belle Tuttle, of Vincennes, is with My Aunt Bridget co.—Ed. Denny, formerly with Arabian Nights and Silver King cos., is lying at the point of death, with consumption, at his home here.

ANGOLA.

Carver's Opera House (Orville Carver, manager): Adams Dramatic co. 4-5 benefit of fire co.; crowded houses. Lola Rosa in Chuckles to a poor house 7th. Lyceum Dramatic co. 14-15; Stevens and Rice Minstrels 19th.

LA FAYETTE.

Grand Opera House (F. B. Caldwell, manager): Verney and Murphy 8th to light business.

MARION.

Sweetser Opera House (E. L. Kimmerman, manager): E. J. Hassan's One of the Finest 4th, to poor house. Minnie Maddern, with a good supporting co., presented In Spite of All to a fair house 7th. George Osbr in Jekyll and Hyde 10th to fair business. Robert Downing 19th; Soap Bubble 22d; Little Nugget 24th.

TERRE HAUTE.

Opera House (Wilson Naylor, manager): Murray and Murphy in their amusing play Our Irish Visitors 4th; large house. Owens' U. T. C. co. played to good business 11-12.

RICHMOND.

Phillips' Opera House (G. W. P. Jackson, acting manager): The Lyon Comedy co. week, 7th, to fair houses and average business. Frederick Bryton in Forgiven 19th.

LOGANSPORT.

Opera House (William Dolan, manager): Murray and Murphy played to good business 7th. She 19th; Peck and Fursman's U. T. C. 22d.

NEW ALBANY.

New Albany Opera House (John Harbeson, manager): The house was dark last week. Muggs' Landing 17th.

Item: Manager Harbeson wants first-class attractions for next month.

CRAWFORDSVILLE.

Music Hall (Leslie Davis, manager): Siberia 8th; good house; elegant scenery and the best of satisfaction. A Postage Stamp 11th; large and well-pleased audience.

LEBANON.

Brown's Grand Opera House (J. C. Brown, manager): Minnie Maddern 9th in Caprice to a large and fashionable audience, notwithstanding a blinding snow storm prevailed all day and night.

PERU.

Emmerich Opera House (G. C. Constant, manager): True Irish Hearts co. played to a delighted audience 4th. A Postage Stamp co. was greeted by a crowded house, although it was a very bad night, 7th.

IOWA.

KEOKUK.

Keokuk Opera House (D. R. Craig, manager): Frank Daniels' Little Puck co. came 8th to a crowded house. Star and co. excellent. A benefit for the local lodge of Elks by amateur talent 10th was a success financially and artistically. Maude Banks week, 14th.

Item: Manager Wenchem, of the Little Puck co., showed your correspondent a letter from the author of "Razzle-Dazzle" and "Rachel Rosenheimer," in which that gentleman stated that Daniels had a perfect right to sing those songs and any other of his compositions that had been published.

DES MOINES.

Grand Opera House (W. W. Moore, manager): Hallen and Hart's Later On came to fair business and gave an excellent entertainment 3-4. Queen of the Plains failed to connect 8th. In His Power 15-16. Alone in London 24th.

Foster's Opera House (William Foster, manager): Dark since Dec. 25 on account of canceling two cos. Joe Murphy 20-23 in Kerry Gow and Shaun Rhue. Kiralfy's Water Queen 28th; A Postage Stamp 29-30; Around the World in Eighty Days 31st; Scarlet IX. failed to appear Dec. 28-29 and no cause was assigned.

Capital City (W. C. Ross, manager): Mendelssohn Club 7th, to fair audience; an excellent entertainment.

MUSCATINE.

Turner Opera House (Barney Schmidt, manager): Pat Muldoon's Irish Comedy co. to fair business 8th.

COUNCIL BLUFFS.

Doheny Opera House (John Doheny, proprietor): A Pair of Kids to a big house 5th. Mr. Kendall as Giles Button kept the audience amused and in good humor during the entire performance. He is supported by a good co.

DAVENPORT.

Burtis Opera House (W. H. Fluke, manager): Newton Beers' Lost in London 5th. A good entertainment to a fair house. His Natural Life 8th.

Turner Opera House (Charles T. Kindt, manager): Lilly Clay's Gaiety co. gave a good variety performance 5th to one of the largest houses of the season. Pat Muldoon's Comedy co. 6th; very poor entertainment. Lights and Shadows, with Charles Maubury in the leading role, was satisfactory and drew a well-filled house. The spectacular features of the melodrama deserve mention.

DUBUQUE.

Opera House (Duncan and Waller, managers): Frederick Warde to a crowded house 5th. Co. gave the best of satisfaction to a fashionable audience. Mr. Warde was called before the curtain repeatedly. Newton Beers' Lost in London to a good house 8th. Co. excellent. Newton Beers as Job Armroyd captured the audience. His Natural Life 11th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): An audience that filled the theatre from floor to roof greeted Frank Daniels and his merry maids and men in Little Puck 7th.

SIOUX CITY.

Peavey Grand Opera House (W. I. Buchanan, manager): House dark this week. Pinafore by local talent 15-16. The Stowaway 21-22.

Academy of Music (Lew Waters, manager): As in a Looking Glass by members of the stranded Clifford co. for their own benefit 7th to about $40. Spooner Brothers' four nights, commencing 9th, to fair houses.

KANSAS.

WICHITA.

Crawford's Opera House (L. M. Crawford, manager): George T. and Lizzie May Ulmer in Col. Mulberry Sellers and For Congress to fair business 4-5. The Camilla Urso Concert co. to small but appreciative audience 7th. The Clair-Patee co. opened for a week to a good house 8th.

Garfield Opera House (George L. Gray, manager): A co., calling themselves the Arnold-Bennett Union Square co., appeared 1-5 in the following plays: The Wife, Nip and Tuck, White Slave and My Partner. Numerous other copyrighted plays are included in their repertoire. Hazel, the Man of Mystery, displeased a large audience 6th. Marquis Musical Wonder co. to fair houses 7th.

Items: Orin T. Crawford and Maud Terrill were married 8th. Presents were numerous and costly, and the happy couple start in life with rosy prospects. L. M. Crawford and wife attended the wedding.—R. A. Neff and wife joined the Arnold Bennett co. here.

ATCHISON.

Price's Opera House (E. L. Martling, local manager): Clair Patee co. 30th did good business. Johnson and Lovett's Equine and Canine Paradox had very poor houses 7-8. Jim the Penman (Western) 9th had a crowded house. F. C. Bangs is an Atchison favorite. Private Secretary 11th; Power's Ivy Leaf 15th.

Items: Le Grand White, ahead of Jim the Penman, and Willie McClave, in advance of Private Secretary, spent the 6th in the city together.

FORT SCOTT.

Opera House (W. P. Patterson, manager): Frank Lindon appeared to small houses 8-9 in Monte Cristo and Sea of Ice. Mr. Lindon as Monte Cristo is, with possibly one exception, the finest actor that we have ever seen in that character. His co. is weak and should be strengthened to give a satisfactory performance.

Item: About a month ago the local manager and the editor of our evening paper had a little trouble. The manager withdrew his advertisement from the paper. Ever since that time cos. that have appeared here have, with but few exceptions, been badly scored. The evening following the appearance of Frank Lindon in Monte Cristo the *Tribune* came out in an article that was entirely uncalled for, especially as it was claimed that no one connected with the paper had witnessed the performance. Late in the afternoon Harry Richards, manager of the co., met the local reporter of the paper, and in the presence of the rest of the co. gave him a thrashing. Mr. Richards left the city the same evening. The reporter had all the men in the co. arrested as accessories, and sued for $2,000 damages. The trial was set for 10 o'clock on the 10th, but was postponed until 13th, ending in the defendants being discharged. While the article that caused the trouble was not deserved, Mr. Richards was not justified in doing as he did. As the co. could not fill their date at Lamar, Mo., they appeared here to a small audience in Damon and Pythias. Mr. Lindon joined the co. here. He had just returned from the bedside of his dead brother.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Camilla Urso Concert co. 4th; large audience. Dixey 7th—one of the largest and most gorgeously equipped cos. ever seen in Topeka—to a packed house. Jim the Penman 8th. There was not a person present who did not wish for a chance to see the play and this excellent co. again, and so intense was this feeling that a return date for 17-18 was immediately arranged. Lovett and Johnson's Equine and Canine Paradox 9-10; big business.

Grand Opera House (E. H. Macey, manager): Chimes of Normandy by local talent 8-10. Addie Irene Jewell, who leads the orchestra at the Grand, discarded the baton for the time to take the part of Serpolette and made a hit.

WINFIELD.

Winfield Grand (T. B. Myers, local manager): Camilla Urso Concert co. 8th to fair business. Geo. T. and Lizzie May Ulmer 9-10 in For Congress and Col. Sellers to light business; co. fair. Clair Patee 14th, week, at popular prices.

KENTUCKY.

BOWLING GREEN.

Potter's Opera House (Potter Brothers, managers): George Wilson's Minstrels, to a well-filled house, Dec. 27.

HENDERSON.

Opera House (R. E. Cook, manager): Haverly-Cleveland Minstrels to S. R. O. 7th. The Haverlys gave the best minstrel entertainment of the season. Leslie Davis co. week, 14th.

OWENSBORO.

Temple Theatre (R. M. Conway, manager): Haverly-Cleveland Minstrels 10th to a full and delighted house.

MAINE.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): Keep it Dark was, without question, the most obscure farce that ever struck this section, and the audiences that witnessed its production, 7-8, were as small in point of numbers as they were in appreciation of its absolute mediocrity. Johnson and Slavin 11th; Two Sisters 18-19.

City Hall: The McGibeny Family gave a most attractive concert in the Stockbridge course 7th, to a packed house. The Boston Symphony Orchestra drew two thousand people 9th and gave unbounded satisfaction.

Items: The Japanese Village, under the management of R. R. Somerby, has drawn a succession of crowded houses at Congress Hall 7th, week. Stetson Opera co. in Yeomen of the Guard 18-19.

BANGOR.

Opera House (Frank A. Owen, manager): Keep It Dark to a large house in spite of a drenching rain 9th. Julia Wilson as Bundles caught on at once and is a great favorite in Bangor. Stetson Opera co. in The Yeomen of the Guard 25-26.

BATH.

Alameda Opera House (T. H. Clark, manager): McGibeny Family 10th; fair performance. Dockstader's Minstrels 25th.

BRUNSWICK.

Town Hall (E. A. Crawford, manager): McGibeny Family 9th, played to over $300 for one performance, notwithstanding the terrible storm. The concert gave general satisfaction. Myra Goodwin in Sis Feb. 1.

MASSACHUSETTS.

CHELSEA.

Academy of Music (James B. Field, manager): Duncan Thompson's Two Sisters was played 5th before a large and delighted audience. Lavinia White and May Merrick took the roles of the sisters and made a favorable impression. Charles T. Ellis, supported by an excellent co., appeared 7th in Casper the Yodler.

NEW BEDFORD.

Opera House (J. C. Ormo, manager): Blanche Curtisse 7-8 in Only a Farmer's Daughter and Moriarty the Corporal to very small houses. The plays are pretty bad, while the co. is not a paragon of excellence. Ticket-of-Leave Man 10th to a large house. Under Cover 19th; Myra Goodwin 24th.

Item: The Under Cover co., with George C. Boniface as the star, went to pieces in New Bedford, Mass., last Saturday. Mr. Boniface had put a great deal of money into Under Cover, as he had great faith in its ultimate success. As Jerry Jammed the star appeared to advantage, but the balance of the characters were weak in conception, and the general business of the piece of very ordinary and worn-out material. Business Manager Alfred Henriques informed your correspondent that he and Manager William R. Barr had severed all connection with Mr. Boniface, and that he should join Julia Anderson as acting manager, while Mr. Barr would go with Wilson Barrett for 1889-90.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Gorman Brothers, the most original trio behind burnt cork, pleased a fair minstrel house 7th. Their first part is novel or nothing. George Gorman and the Musical Virtos met with deservedly great applause. C. T. Ellis yodled to light business 9th. It was his first stellar appearance; he did not meet expectations. Casper, the play, also proved disappointing; it has more filigree than fibre, the comedy lines being about what we might expect from the author of Zitka. The really good co. is therefore handicapped, notably Clara Baker Rust. That eighteen-karat fine actor Sol Smith Russell met with an ovation 10th. After years of search he has found his Northwest passage in A Poor Relation, which fits his humorous proclivities like a glove, and allows here and there a glimmer of his pathetic capabilities. Florence Field left a pleasant impression, and Merrie Osburn's "tarrier" was of the most approved Etta Hawkins type. Rhea in Much Ado About Nothing was welcomed 12th. Her Beatrice is graceful, polished, effervescent. William Harris' Benedict and W. R. Owen's Claudio could not have been bettered; otherwise, support ordinary. The latter two attractions had among the largest audiences of the season. Beacon Lights 18-19; Adams and Cook co. 21, week.

Items: Add Ryman has left Gorman's Minstrels to join Sam Devere's Variety co.—Sol Smith Russell was forced to make a speech between the acts, during which he said he had at last a play he was not ashamed to present to an intelligent audience, and highly complimented Springfield theatre goers.—Samuel Booker, scenic artist of the Grand Opera House, Boston, has just completed two neat sets for the Ellis co., one a yacht cabin, the other Blarney Castle, Ireland.—J. J. Coleman, long of Rhea's business staff, has resigned, and is succeeded by W. M. Doll, who was for several seasons with Frank Mayo in a like capacity.—Owing to the blunder of a stupid brakeman at Troy Russell's co. lost their train and reached here barely in time for their performance.—W. R. Barr, M. T. Shiff and I. H. Cohen, the Southern manager, dropped in last week. This means Boniface, Scanlan and Beacon Lights seen.—W. T. Adams (Oliver Optic), Russell's father-in-law, was the guest of the comedian "on the road" last week.—Charles Mortimer closed with Blanche Curtisse's co. 9th and returned to Gotham.—The Edwin Leonard Dramatic co. opens at Matteawan, N. Y., 15th.—Lois Gifford has lately joined Boniface's co. as leading man. A recent letter from Manager Walbur, of operatic fame, gives his season's estimated profits as $40,000.—Orville Wilson, of Chicopee, has left Barlow Brothers' Minstrels.—The Two Bachelors will be the next amateur production at Fisk's Casino 24-25.—The Elks' annual ball occurs on Washington's Birthday.—Lena Ibsen, formerly of the Stetson Opera co., is a decided acquisition to the Morris-Fuller West Indian tourists.—Proprietor Gilmore's new interior scene by Hoyt is not up to his usual standard. Mr. G. has just fitted up a neat reception room, where The Mirror can always be found on file. Up this way The Mirror is called the "only" dramatic paper in America.

HOLYOKE.

Opera House (Chase Brothers, managers): Fate to a light house 4th; co. fair. Joseph Jefferson in Rip Van Winkle to a crowded house 5th.

Lyceum Theatre (France Brothers and Lehr, managers): Last week the programme opened with Joe Field's In and Out, followed by Morrisey's Tour Through Ireland. Vernell, in marvellous feats of skill and dexterity, made a hit. The Wentworths in their latest sketch entitled Country Courtship were good. George McCann, comedian and song-writer, was good. The France Brothers in their musical act were the drawing card of the week.

Items: Joseph Jefferson closed for the season at Holyoke 5th.—Alexander Cameron, one of Holyoke's best tenor singers, made a very favorable impression on James Gorman, of Gormans' Minstrels, and was engaged by him at Westfield 9th.—Fred E. Lee is with the Gormans, and is known as the whistling stage manager. He is making a hit as a whistler in this part of the State.

SOUTH FRAMINGHAM.

Elmwood Opera House (G. E. Sanderson, manager): George C. Boniface, supported by a rather weak co., gave a fair performance of Under Cover to light business 10th. The piece did not take very well here. Next, Dockstader's Minstrels and Only a Farmer's Daughter.

Items: The Under Cover co. have cancelled all Eastern dates and close this week. It is the intention of the management to reorganize and try the West. The advance sale indicates a big house for Dockstader 14th.

WORCESTER.

Theatre (Mrs. Wilkinson, manager): The Paymaster and Nobody's Claim were the attractions last week. Poor business prevailed. The Wife 22-23; Storm Beaten 24-26; Pearl Melville, week 28th.

The Musee (George H. Batcheller, manager): Fra Diavolo was given all week to crowded and satisfied audiences. Patience will be given this week. The co. contains many favorites and bids fair to remain all season.

Items: Duncan B. Harrison, of The Paymaster, left the city after the matinee Wednesday, and at night his part was taken by one of the co.—The rehearsals for the next Music Festival have already commenced and are largely attended. They will continue during the balance of the Winter.—Bristol's Dime Museum continues to fair business only.

FALL RIVER.

Academy of Music (William J. Wiley, manager): The Ludwig Concert co. appeared for the second time this season 6th in their concert of Irish songs and drew a full house. Myra Goodwin in Sis 7-8 to small audiences. Her support is to be strengthened. The Dowling-Hasson co. 10th in Nobody's Claim to fair business. J. B. Polk did not get a very large house 11th, but Mixed Pickles went with a relish that should fill the house on a return visit.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Charles T. Ellis pleased a full house 8th. James-Wainwright co. in Othello 15th; Myra Goodwin 21st.

Musee: The New York Ideal Opera co. is booked for a long season, opening 14th in The Mikado.

TAUNTON.

Music Hall (A. S. White, proprietor): Bennett-Moulton Opera co. (B) last week to the largest business ever done here. Jennie Calef 17-19; Charles T. Parsloe 22d; Stetson's Yeomen of the Guard Feb. 1.

Item: C. W. Miller, manager of the Bennett and Moulton co. (B) is authority for saying that Louise Rissing will remain leading lady for the balance of the season, notwithstanding rumors in certain theatrical papers to the contrary.

HAVERHILL.

Academy of Music (James F. West, manager): Charity Ball 8th. Little Lord Fauntleroy 10-11; good houses. Ludwig Concert co. 14th; Two Sisters 16-17; Johnson and Slavin's Minstrels 19th.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Helen Barry in A Woman's Stratagem did good business the former half of last week. Miss Barry will be well received should she return. One of the traveling New York Casino cos. played The Yeomen of the Guard the latter half of the week. Ryley was the only one of the original New York cast, and with the exception of him and Mark Smith the co. was new to us. The performance was not entire successful. The business done was fine, however. This week Natural Gas. Next, Kellogg Opera co.

White's Grand Opera House (Mrs. C. O. White, manager): Rice's Corsair co. past week filled this theatre. This week Margaret Mather. Next week first half Held by the Enemy; latter half Jim the Penman.

Whitney's Opera House (C. E. Blanchett, manager): The Ruling Passion did the usual big week's business this house has become so accustomed to. This week Shadows of a Great City. Next week Little Nugget.

Items: Mrs. C. O. White returned last week and though prostrated by her recent bereavement she at once assumed the managerial reins of the theatre, which she proposes to keep up to its former prestige.—Mrs. White will retain the entire staff of assistants whom her late husband surrounded himself by, and no better or more capable men could be found for their positions than Secretary Alterague, Treasurer Booth, Doorkeeper Patterson, Head Usher Nash and Stage Manager Palmer.

MUSKEGON.

Opera House (Fred L. Reynolds, manager): Shadows of a Great City to a large audience 7th. Rice and Shepard's Minstrels to a fair house 9th. Robert Downing in Spartacus the Gladiator to fair business 10th.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): Michael Strogoff 7th; large house. Rice and Shepard's Minstrels 8th; excellent business; they return again 17th. MacCollin Opera co. 11-12 to good houses.

EAST SAGINAW.

Academy of Music (Clay, Powers and Buckley, managers): Kellar 7-8 to fair business. Shadows of a Great City to large audience 10th. It is an excellent play, and through the efficient work of the co. its best features were strongly brought out. Michael Strogoff 18th; Tavernier Dramatic co. 21-23.

LANSING.

Opera House (M. J. Buck, manager): Michael Strogoff co. 8th; a large and well-pleased audience. Kellar, the magician, 11th.

BAY CITY.

Grand Opera House (Clay, Buckley and Powers, managers): Robert Downing in Spartacus 7th and Virginius 8th received good patronage. Kellar, 9-10, performed many new and strange wonders. Shadows of a Great City 11th to surprisingly good business.

KALAMAZOO.

Academy of Music (J. W. Slocum, manager): MacCollin Opera co., 7-10, did fair business at a slight reduction from regular prices. Co. hardly as good as when last seen here. Zozo 12; good business and performance first-class.

Opera House (F. H. Chase, manager): The Star Dramatic co. did good business at this house last week at popular prices.

FLINT.

Music Hall (H. A. Thayer, manager): Shadows of a Great City made a hit 9th to large audience; the special scenery they carry is elegant. Rice and Shepard's Minstrels to good business 12th.

IONIA.

New Opera House (K. R. Smith, manager): Michael Strogoff 11th to fair business. Robert Downing in The Gladiator 17th; Mrs. Scott Siddons 21st.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Joseph Murphy last week in Kerry Gow, The Donagh and Shaun Rhue. Mr. and Mrs. W. J. Florence this week.

People's Theatre (L. W. Walker, manager): An English melodrama entitled The Royal Pardon was produced in a very acceptable manner and did a good week's business. A Celebrated Case this week.

Olympic Theatre (W. J. Wells, manager): A good comb. managed by J. W. [illegible] produced the drama The Scout's Daughter, with Pauline Parker as the star, last week. Miss Parker is clever and played the role finely.

Kohl, Middleton and Co.'s Dime Museum did a fine week's business, presenting a good line of attractions.

Items: Manager L. W. Walker, of the People's Theatre, has been bustling among his friends the last few days disposing of tickets to the matinee performance for the benefit of the Actors' Fund given jointly by the twin cities at Minneapolis 10th. Manager L. N. Scott of the Grand, has been hard at work for the same purpose and is helping to make it a success.

WINONA.

Opera House (Sheppard and Hitzker, managers): T. J. Farron appeared in Help 3d; fair house. C. E. Verner in Shamus O'Brien to a crowded house 10th; entire satisfaction. Helen Barry 19th.

MISSISSIPPI.

GREENVILLE.

Greenville Opera House (J. Alexander, manager): Jules Grau's Opera co. 7-8, to immense business. Excellent performance. Effie Ellsler 17th.

Items: The Grau co. will reorganize in New Orleans.—Mr. Partello will probably join Conreid's co.—Irene Shepherd was presented 8th with a souvenir by The Mirror correspondent as the handsomest young lady with the Opera co. Your correspondent returns thanks to the co. for courtesies.

VICKSBURG.

Opera House (Piazzo and Botto, proprietors): Jules Grau's Opera co. 3-5; large and appreciative audiences. McCabe and Young's Colored Minstrels to very small house 7th. Their performance was only fair.

ABERDEEN.

Temple Opera House (R. L. Hatch, manager): McCabe and Young's Minstrels appeared 9th, to good business; performance poor. Templeton Opera co. 10-12.

JACKSON.

Robinson's Opera House (Dreyfus and Evans, managers): McCabe and Young's Operatic Minstrels to a top-heavy house 8th; Jules Grau's Opera co. 11-12; Effie Ellsler 16th.

MISSOURI.

SPRINGFIELD.

Perkins' Grand (P. B. Perkins, manager): A Cold Day co. to fair houses 1-2. Uncle Tom's Cabin by Boston Ideal co. 4-5. Jim the Penman 7th drew the best house of the season. Louie Lord 9-10; good show but slim houses.

MEXICO.

Ferris' Grand Opera House (George L. Ferris, manager): Prof. Hewes, the sleight-of-hand man, came 9-10, and gave two performances to empty benches. The performance was good enough. Thomas E. Garrick 18th.

SEDALIA.

Opera House (H. W. Wood, manager): Power's Ivy Leaf came to increased patronage over former visits 7th. Beach and Bowers' Minstrels had a fairly good house 8th. Charles Kirke and co.'s Uncle Tom fared well financially 10th.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): Henry E. Dixey in Adonis drew $1,200 house 8th. W. H. Power's co. presented Ivy Leaf 9th, and their new play, Fairy Well, 10th to fair business. Daly's Vacation 18-20; Ezra Kendall 21st; Kiralfy 23-24; John A. Stevens 26th.

HANNIBAL.

Park Opera House (Price and Watson, managers): A big house was kept in a continual roar of laughter 10th by Frank Daniels and his excellent co. in Little Puck. Praise is due Ignacio Martinetti and Bessie Sanson for clever work. Goodyear, Cook and Dillon's Minstrels 15th; Jim the Penman 24th; Daly's Vacation 29th.

NEBRASKA.

NEBRASKA CITY.

Opera House (W. B. Sloan, manager): Vim and Winn's Comedy co. played to small house 5th and went to pieces next day. A Pair of Kids 15th.

LINCOLN.

Funke's Opera House (Crawford and McReynolds, managers): This house has been dark for a week with the exception of Lovett and Johnson's Horse and Dog Show 4-5. The Stowaway reaped the benefit of this on the 10th; not an inch of available space was unoccupied and for the first time this season many were turned away. Daly's Vacation 12th.

People's Theatre (R. S. Browne, manager): Ezra Kendall in a Pair of Kids 10th. Helen Minkley co. will begin a week's engagement 14th.

Items: Mr. John Hall, ex-stage manager at Funke's, has left to accept a position with the Bijou Opera co.—Milton Lyons, an old-time correspondent for The Mirror, and proprietor of the popular Gotham News Stand, informs me that his sales of The Mirror have more than trebled in the last three years and now exceed the sale of all other dramatic papers combined.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Alone in London drew small and disappointed houses to the close of engagement 5th. The Stowaway was fairly well patronized 7-9. The Dalys in Upside Down to average business 10th. Ivy Leaf 18-19; the Florences 21-23.

Grand Opera House (Crawford and McReynolds, managers): Palmer's Jim the Penman No. 2 co. drew large and appreciative house on opening night, 11th.

FREMONT.

Love Opera House (Robert McReynolds, manager): Boston Symphony Orchestral Club, assisted by Elsa Clark Cushing 4th, to large house and gave entire satisfaction. A Pair of Kids to a full house 7th. The Dalys in Upside Down 9th, to a good house.

NEW HAMPSHIRE.

EXETER.

Opera House (J. D. P. Wingate, manager): Little Lord Fauntleroy, with Wallie Eddinger in the title role, delighted a large and fashionable audience at high prices 9th.

NEW JERSEY.

HOBOKEN.

Hoboken Theatre (H. R. Jacobs, manager): Skipped by the Light of the Moon opened this week to good business. The co. is an excellent one and includes such clever people as W. Blaisdell, Jr., Gus Frankel, Sally Cohen, Effie Alton and others. The audience was an appreciative one, and applause and laughter prevailed. Next week Alf. McDowell and Katie Hart in The Kindergarden.

Cronheim's Theatre (S. Cronheim, manager): Steve O'Donnell's Variety and Athletic comb. holds the boards this week and opened to a packed house. The entertainment is very vigorous and striking.

Items: There are a number of good cos. booked for the near future in Jacobs'.—Frank Curran is actively engaged in training his dancers, etc., for next season's campaign. He joins Irwins' Circus in the Spring.

TRENTON.

Taylor Opera House (John Taylor, manager): McNish, Ramza and Arno's Minstrels entertained a good house 7th. Vernona Jarbeau pleased a large audience 9th. Jeannie Winston Opera co. rendered La Perichole 11th, Fra Diavolo Saturday matinee and Boccaccio in the evening to very large houses. Miss Winston, who is one of Trenton's favorites, possesses a charming voice. The support is only fair. Maggie Mitchell 19th; Evans and Hoey 21st; Mrs. Alice Shaw [illegible]; Bolton Vokes [illegible]; [illegible] of the Renown 28th.

PATERSON.

Jacobs' Opera House: Mr. Jacobs' own co. in The Romany Rye last week to good houses. Scenery and co. good and gave satisfaction. This week will be devoted to Bartley Campbell's dramas—Gardiner's co. in Fate 14-16 and Harry Kennedy's co. in The White Slave 17-19. Keep It Dark 21-23; J. B. Polk's Mixed Pickles 24-26.

People's Theatre (Fred. A. Thomas, manager): Annie Oakley (Little Sure Shot) assisted by a fair co. in Deadwood Dick; or, The Sunbeams of the Sierras, last week. This week, Sheffer and Blakely's Specialty co., Seaman's Electra co. next week.

NEWARK.

Miner's Theatre: Gillette's Held by the Enemy was the attraction 14th and drew a large audience. Robert Mantell will appear in Monbars next week.

H. R. Jacobs' Grand Opera House: The Rooney Comedy co. 14th.

Waldmann's Opera House: Dorsey's Allied Attractions drew a large audience on Monday evening. The co. is composed of superior artists, and an excellent entertainment is given.

ELIZABETH.

Temple Opera House (A. H. Simonds, manager): Lillian Kennedy co. last week played to good and well-pleased audiences. An excellent repertoire was given with a good supporting co. Sol Smith Russell 15th; Mrs. Alice Shaw 18th; A Parlor Match 22d.

Item: Rose Stahl, of the Lillian Kennedy co., was presented with a handsome floral piece by the members of the Veteran Zouaves, of this city, her father, Colonel Stahl, of Trenton, N. J., being a member of that organization.

NEW YORK.

ALBANY.

The business done by the Twelve Temptations at the Leland last week was large, a repetition of what was reported for the first night. Bonfanti and Paperitz made their appearance on Tuesday evening, their trunks having been found by that time. On Monday evening of this week Tillotson's Zig-Zag began an engagement of three nights and a matinee. The house was well filled and the audience evidently well pleased, although the piece amounts to but very little outside of the specialties and songs introduced. Robert Mantell's engagement for the latter part of the week promises to be very successful as far as patronage is concerned. Next week brings Hallen and Hart, the Cleveland-Haverly Minstrels and A Parlor Match.

Riley and Wood's Specialty co. drew well last week at Jacobs and Proctor's. They were succeeded by Over the Garden Wall, which opened on Monday night to a big audience. The comedy was very well presented and will do a big business during the week. Next week The New [illegible] by the Kimball co.

At Jermain Hall on Friday evening a large audience was delighted with the entertainment provided by Bill Nye and James Whitcomb Riley. The two gentlemen were afterward entertained by the Press club.

BUFFALO.

Academy of Music (Meech Brothers, managers): Herrmann's Mysteries packed the house 7-9. Clara Louise Kellogg's opera co. the latter part of the week were indifferently patronized. Jim the Penman and Kate Claxton this week.

The Star Theatre (Daniel Shelby, lessee): The laughable farces of Natural Gas and A Brass Monkey were enjoyed by the large audiences last week. Among the Pines will be on this week.

Corinne Lyceum (Jacobs and Kimball, managers): Harry Kernell's Variety co. last week kept this house [illegible]. They are followed by Edwin Arden in Barred Out.

Court Street Theatre (H. R. Jacobs, manager): The White Slave last week caught on as usual and pleased invariably big audiences with its scenic effects and competent co. Gilmore and Ryan's Irish Aristocracy opened 14th.

At Bunnell's A Cold Day last week. Fair Play billed to follow, having cancelled Professor Morris' Equine Paradox was secured in its stead.

The Irwin Brothers' excellent co. had a successful week at the Adelphi. [illegible] week.

The Yeomen of the Guard at Music Hall 8-9 were not seen very advantageously, partly on account of the inadaptibility of the building, which is not suitable for such operas.

FRIENDSHIP.

Academy Hall (C. D. Lane, manager): R. G. Searle and Thomas Harrington, supported by local talent, gave creditable presentations of The Dutch Recruit 8-9. The Labadie-Rowell co. in Nobody's Child to the largest house of the season despite inclement weather. Performance highly satisfactory.

Item: The amateur Dutch Recruit co. went to Bolivar 12th by special request.

KINGSTON.

Kingston Opera House (C. V. Du Bois, manager): James H. Wallick, supported by an excellent co., in The Cattle King 11th, to a large audience. The play was well rendered and received. The educated horses were a feature of the entertainment.

ROME.

Sink's Opera House (E. J. Matson, manager): James C. Roach as Dan Darcy 9th, to a small house. Supporting co. was good. Waite's Comedy co. 14th, week.

BATAVIA.

Opera House (Ferrin and Holtz, managers): Robert Mantell as Monbars 9th; fair house only; deserved a packed house. Blind Tom 10th; good business. James C. Roach 17th.

ONEIDA.

Munroe Opera House (M. Cavana, manager): We, Us & Co. to fair business 9th. Dan'l Boone 18th.

SENECA FALLS.

Daniels' Opera House (E. J. Matson, manager): Nellie McHenry in Three of a Kind 7th, to a large and well pleased audience. Roach 10, 8th, to fair business. Good satisfaction. Gus Williams 21st.

UTICA.

Opera House (Jacobs and Proctor, lessees and managers): We, Us & Co. 7-8, to fair business. Frohman's Lyceum co. in The Wife 9th for the benefit of the local lodge of Elks drew a splendid audience. Irish Aristocracy 10-12, to fair business.

City Opera House (William J. Sample, manager): Leonzo Brothers in repertoire week of 7th, to light business. The street parade by the band was very good.

AMSTERDAM.

Opera House (A. J. Neff, manager): James C. Roach 7th presented Dan Darcy to a fair house. Robert Mantell 10th, to a large and fashionable audience. Daly Sisters 19th; Gormans' Minstrels 25th; Dan'l Boone 29th.

Potter Opera House (O. H. Porter, manager): Beatelle's Comedy co. was the attraction last week. S. R. O. card displayed nightly. Leonzo Brothers 14th, week.

TROY.

Rand's Opera House (E. Smith Strait, manager): Rhea as Beatrice to a crowded house 5th; Sol Smith Russell in A Poor Relation 8-9. Nellie McHenry closed the week. Business is showing a decided improvement at this house. R. B. Mantell 25-26.

Griswold Opera House (Jacobs and Proctor, managers): Monroe did good business last week. This week, The Golden Giant Mine. We, Us & Co. next.

Item: Little Gerald Griffin, of Sol Smith Russell's co., is ill at the American House with pneumonia.

BROCKPORT.

Ward's Opera House (E. R. Ward, manager): The Montague Turner Opera co. 8th; good business.

AUBURN.

Academy of Music (E. J. Matson, manager): Roach 10 did good business 9th. Nellie McHenry in Three of a Kind to a large house 8th. Daniel Boone drew a good audience 11th. James C. Roach in Dan Darcy pleased a fair-sized audience 10th. Francesca Redding 14th, week.

OSWEGO.

Academy of Music (Wallace B. Frisbie, manager): Francesca Redding to packed houses last week. Waite Comedy co. week next.

PENN YAN.

Opera House (George R. Cornwell, manager): J. Clinton Hall in [illegible] 9th to a large and well-pleased audience. Montague-Turner Opera co. 16th.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Dore Davidson in Jekyll and Hyde drew well 7-9. The Wife was largely attended and gave excellent satisfaction 10-12. Twelve Temptations 14-16; [illegible] 17-19.

Alhambra Theatre (Jacobs and Proctor, managers): Gilmore and Ryan and We, Us & Co. divided the past week to good business. [illegible] this week.

Item: Hattie Schell, the clever soubrette of The Wife co., will shortly retire from the stage and be married to a lieutenant in the navy.

[illegible]

Academy of Music ([illegible], manager): A Brass Monkey to packed houses [illegible].

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

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HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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The New York Mirror has the Largest Dramatic Circulation in America.

Important Changes.

A number of striking and important changes will be made next week in the make-up and arrangement of THE MIRROR. They are designed to enhance its appearance, to increase its facilities for covering the dramatic field, to add to its convenience and attractiveness for readers and to augment its exceptional value as the medium for theatrical advertisers.

The pages will be subjected to a desirable alteration in shape and size, and the number permanently increased from twelve to sixteen.

Every line of type in reading matter and advertisements will be new and of the handsomest and latest face.

The day of publication will be changed to Wednesday—one day earlier than heretofore—in order that the urgent and universal demand for an earlier delivery of our out-of-town edition may be complied with.

Hereafter advertisements must be received before noon of Tuesday to insure insertion the same week.

The front page, which will be entirely new in style and design, will be changed to

THE NEW YORK DRAMATIC MIRROR.

With the foregoing hints and with the continued presence of all its famous features it will be easy to recognize THE MIRROR in its new and improved dress next week.

Agitation to Some Purpose.

Now that nearly every paper and a great many actors and managers have had their say on the subject of protection and the human interest which it at first excited in the case, it would be well for the Actors' Order of Friendship and the profession generally to take up the more practical and urgent question of playwrighting, to the end that that disgraceful practice may be stopped by effective legislation.

Here is a movement which would meet the approval and support of every reputable actor, manager, dramatic author and newspaper in the land, for the evil whose prohibition would be its object is equally injurious to all classes connected with the stage, peculiarly and morally. The play-pirates are naturally without influence, and their position is utterly untenable. The endeavor could excite no opposition. With energy and organization properly brought to bear there is not a particle of doubt that the profession could carry this measure to a triumphant conclusion.

The means of procedure is simple. It involves simply the amendment of the dramatic copyright law so as to make dramatic piracy a misdemeanor, punishable by imprisonment as well as a money penalty. Much honor lies here for some benefactor of the profession who will take the initiative.

Bravo!

Four benefits for the Actors' Fund were quietly organized and given in four cities last Thursday afternoon. J. K. Emmet was the feature of one at New Orleans; Mr. and Mrs. Florence appealed to the playgoers of Minneapolis; Oliver Byron appeared in Richmond and a miscellaneous bill was given in St. Louis. Everybody worked with a will, and the four performances netted $2,388 for the Fund.

The managers and actors that combined to these benefits deserve a special vote of thanks and an honorable mention besides. The labor of raising the money to produce the affairs of the Fund has hitherto devolved upon a few managers and players in two or three cities, those of New York assuming the greater part of the burden.

It is not exactly fair that a few communities should be relied upon to replenish the treasury of an organization whose charities are dispensed in every section of the land. Therefore the participants in the performances above referred to are particularly to be commended for having inserted a solid entering wedge, which may result in similar entertainments elsewhere.

The Fig-Leaf Advocate.

The hard, uncharitable characteristics of the Puritans have almost completely disappeared from our country during the two generations past, and such faint traces of them as remain are neither particularly objectionable nor particularly disagreeable.

It is strange, therefore, to find a specimen of colonial stiff-neckedness and rigidity standing upright in our midst at the present day, untouched by the softening influences of social progress—a solitary relic of the past, rising ruggedly above the great, resistless sea of human knowledge and human sympathies, adamant and defiant.

Yet such a relic of a bygone era of misbelief and mischief remains to us—a curious modern exemplification of the ossified sensibilities, of the ancient, unlovely suppression of warmth and feeling, of the fierce and cruel opposition to its demonstration in others, which characterized Cotton Mather and his fine old New England contemporaries in the latter part of the seventeenth century.

He is not an obscure and ignorant person; he is a man of note and distinction; a *savant* and a clergyman. He preaches to a presumably intelligent congregation every Sunday from the pulpit of a prominent church in this city, and when he opens his hard, unchristian mouth there is usually a reporter near at hand with a note-book to transfer his Matherian utterances into the pages of a big daily newspaper.

This minister of God dislikes dancing. His prurient imagination attaches all sorts of terrible results to that form of recreation. He would have no mingling of the two sexes in innocent pastime. He would have our collectors pitch their Bourgeoisie out into the street and hang flannel petticoats from the waists of their classical statues. He is the savage denunciator of all forms of art and the persistent advocate of the fig-leaf in everything, mental, moral and physical. The modern advance in social ideas has no more effect on his mental organization than a porous-plaster would have upon a Broadway paving-stone.

In the course of a recent printed tirade against amateur acting by the women of the upper circles of society in this town, this joyless parson took occasion to turn his grim attention to the professional stage and its people.

He said, among other things: "Aristophanes introduced women into the Grecian drama, and the degradation of the drama from that period until the present has been the consequence. To the introduction of women on the stage does the stage alone owe the low sensual plane it occupies to-day. The more notoriously and flagrantly does an actress outrage the claims of virtue in just such a measure does she succeed."

The reverend bigot is somewhat ambiguous in the expression of his opinions. It is not clear whether he means that the stage was degraded because women went on it, or whether the women were degraded because they went on the stage. In either case the degradation, according to this personical authority, dated from woman's participancy in dramatic representations, which is a conclusion eminently in line with the estimate put on woman by the Old Testament and revived by the New England predecessors of the puritanical personage we have quoted. It formerly found expression in the stocks and the ducking-stool, and now it is renewed in the utterances of this zealot.

It is a matter of fact that the early Greek plays were atrociously immoral and that their atmosphere was in no measure degraded by the introduction of women, since no room was left for degradation. But we need not go back to a period before the Christian era to learn the condition, moral or artistic, of the contemporaneous stage. Woman's influence is more refining than any other human influence, and its quota has been largely instrumental in bringing the theatre into the respect and esteem with which it is regarded to-day by people of taste and intelligence in all important communities. Woman's grace and beauty and genius have done much toward the development of the stage and toward its enshrinement in popular affection. And she has been rewarded by emoluments such as are to be won in no other pursuit—except letters—which is open to her charming sex. To point out individual examples of goodness and greatness allied on the stage would be impertinent as well as unnecessary. And there are as many estimable women occupying humble stations in the profession as are to be found elsewhere. That point long ago ceased to be open to discussion, and it is virtually abandoned by those enemies of the theatre who would command attention and consideration for their arguments.

It would be a gross insult to the honorable women of the stage to answer the wild assertion made by this Presbyterian madman that an actress is successful in the degree that she outrages virtue and modesty. Suffice it to say that that arch-fiend and religious rooster of witches, Cotton Mather himself, could not have uttered a viler falsehood in his most blatant and irresponsible moment of insane frenzy.

The conversion of this blue-light predestinarian to the views of common sense and the rudimentary principles of humanity may not be hoped for; but we fervently wish that his utterances could be confined to the ears of his own congregation and not flaunted, with all their bitter bigotry and insulting grossness, before the eyes of this metropolitan community through the medium of widely-circulated daily newspapers.

The Players.

The Players' Club does not appear to have excited much interest among the profession, whose members look upon it as an exclusive, proprietary affair, which offers few inducements and many obstacles to membership.

The directors have found that the only class anxious to become enrolled is the class of outsiders. These they have accepted in large numbers.

As the organization is constituted the members have practically no voice whatever in the management of its affairs. In joining they must subscribe to a constitution which invests the directors with absolute power. From their rules and their decisions there is no appeal whatever. Vacancies in the Board can be filled only by the directors themselves, who, in other words, elect their own successors.

This arrangement, which doubtless was made with a view to insuring the disposition and management of Mr. Booth's gift to the Club for all time to come, denotes a lack of confidence in the capacity of the members to run it themselves or to be trusted with its affairs in the future. It is unlike any other social organization we have knowledge of; it is not meeting with popularity among actors, and we have the strange spectacle of a Players' Club with scarcely any players.

It is a pity that such a princely donation should at its very beginning show unmistakable signs of falling into the state of the Forrest Home.

Personal.

THOMPSON.—Lydia Thompson is reported to be seriously ill at Los Angeles, Cal.

HALL.—Bleakley Hall will go to Paris next Summer to photograph the Exposition for the *Sun*.

BURT.—Laura Burt has made a distinct success in the title role of Hanlon's New Pantasma.

FRENCH.—T. Henry French will make an important business visit to California early in March.

LEE.—Amy Lee, who has been confined to the house by illness, is about again looking somewhat thinner than before.

LEHMANN.—Fraulein Lilli Lehmann, of the Metropolitan Opera House, arrived from Bremen on Sunday on the *Elbe*.

URQUHART.—Isabella Urquhart leaves the Casino after The Yeomen of the Guard is taken off. She will probably make a trip abroad.

MARBLE.—Earl Marble, formerly the able and interesting correspondent of THE MIRROR at Boston, is now acting in the same capacity in San Francisco.

REEVES.—It is again announced that Sims Reeves, the English baritone, will retire from the stage next year, after making a farewell tour of England.

MORELAND.—Beatrice Moreland is receiving well-earned commendation from the Eastern press for her strong work as Rachael McCreary in Held by the Enemy.

HARTZ.—Gus Hartz, of Cleveland, was in Detroit last week. He expects to succeed to the management of White's Grand Opera House in the latter city.

LOTTA.—Lotta is again investing in real estate. This time she has purchased the lot at the northeast corner of 125th Street and Seventh Avenue, for $200,000.

EVANS.—Manager Callahan reports this to be the most prosperous season Lizzie Evans has yet had. In the Spring Miss Evans will go to England and probably play a short season in London.

LEVY.—Jules Levy, the cornetist, is being congratulated over the arrival of a son.

CONWAY.—Lillian Conway is confined to her room in Buffalo with inflammatory rheumatism. Her illness is a decidedly painful one.

RUSSELL.—John Russell, manager of Natural Gas, is in the city. The company appear at the Bijou Opera House week after next.

LAWTON.—Frank W. Lawton, the whistler in A Hole in the Ground, has composed a new polka, entitled "The Lawton Polka," which he has added to his whistling repertoire. It has met with much favor.

HOEY.—George Hoey has just finished a three-act comedy entitled A Domestic Blizzard, written to order for Geo Williams. Author and actor believe that the piece will duplicate the success of Oh, What a Night!

PAULDING.—On account of the withdrawal from the cast of Philip Haves, Frederick Paulding is at liberty for the rest of this season for city and special engagements. Mr. Paulding is also ready to negotiate for next season.

BRANICK.—John H. Branick, a clever young comedian, is commended for his impersonation of Dr. Pulsifer in We, Us & Co. It is quite probable that he will produce his new farce-comedy, The Late Spring Chicken, this Summer.

MORRIS.—Clara Morris was so well satisfied with her business at the Windsor Theatre last week that she has signed for two weeks with Manager Martin next season. One week will be devoted to Renee De Moray and the other to her regular repertoire.

LANSING.—Miss Lansing has resigned from the In His Power company, and is now in the city open for engagements. Miss Lansing has won much praise from the press for her clever rendition of Mrs. Walker in In His Power, and is a remarkably clever comedienne.

BRADSHAW.—Charles H. Bradshaw has been specially re-engaged by John Wild to play the part of Barry Cassidy, which he created originally in Running Wild for the New York production, which takes place at the Star Theatre next Monday night.

TEMPLE.—Osmond Tearle was presented on Christmas at Jarrow, England, with a very handsome dressing case by the members of his company. After the presentation a very enjoyable evening was spent, Mrs. Tearle rendering songs in an excellent manner.

COGHLAN.—Rose Coghlan has fully recovered from the indisposition occasioned by a shock sustained from the fall down three steps that she takes during the second act of Jocelyn. Although confined to her room for several days last week Miss Coghlan opened on last Monday night in Cincinnati.

GALLIGHER.—Dr. Harry P. Galligher, our correspondent at Baltimore, has resumed his place in these columns, having been ably represented by Mr. Joseph J. Kelly during the past year, on account of death in the doctor's family. Dr. Galligher is an accomplished musical and dramatic critic.

CAREY.—Edna Carey is taking a brief rest, rendered necessary by her long connection with the task drama, A Dark Secret. She is at the Palmer House, Chicago, suffering from nervous prostration. Stella Boniface has replaced her temporarily. Miss Carey expects to resume the part in three or four weeks.

ROYLE.—Edwin Royle has severed his connection with the James Wainwright company, and is now at liberty. Mr. Royle is a leading juvenile of considerable ability. He made his professional debut under Mr. Palmer's management in Young Mrs. Winthrop, and has since then been connected with the Edwin Booth and Booth and Barrett companies.

WALDRON.—May Waldron, of Robson and Crane's company, says that she has three most interesting traveling companions—her mother, a skull once used by Booth in Hamlet, and a pug named Dromio. Miss Waldron is meeting with success this season as Mrs. Opdyke in The Henrietta—the part created by Selena Fetter.

BABCOCK.—A long-delayed marriage announcement is that which is now being made of the wedding ceremony which united T. W. Babcock, of the Gus Williams company, to May Hosmer, at present leading lady of My Partner company. The event took place at Kansas City on August 14 last, the Rev. Dr Hodges, of that place, officiating. For private reasons the affair was kept quiet.

SULLIVAN.—John T. Sullivan is one of the few of the American contingent left in Richard Mansfield's company. His London experience has been pleasant, but he nevertheless thinks longingly of his native heath. "I must congratulate you on the issue of such a charming, bright and readable paper," Mr. Sullivan writes, meaning, of course, the CHRISTMAS MIRROR. "The demand for it here at the hotel news stands is very great." Mr. Sullivan will stay abroad for some time longer unless something enticing offers at home.

SANGER.—The many friends of Manager Frank W. Sanger will rejoice to know that he is once more at his desk at the Broadway Theatre, though still somewhat enfeebled by his recent illness. It is the intention of Mr. Sanger, upon the advice of his physician, to take a long respite from business cares at the end of the season and devote some months to travel. He will tour the Pacific coast for a few months, and then visit the Islands of the Pacific, and make quite a stay in Japan. The affairs of the Broadway will be placed in capable hands during his absence.

LEWIS.—Jeffreys Lewis, a capable actress, but a most erratic business woman, comes from accounts received, to be overwhelmed with suits, attachments, etc., in California, the result of her previous unprofitable starring engagements, delinquencies in salaries, etc. During her last engagement in the East, at the Windsor Theatre, this city, she left her company (which was organized in San Francisco) in a ruthless and plight. One by one the members have made their way back to California, and when opportunity offers, a sheriff presents himself and attaches her receipts.

A Good Beginning.

The appeal we made to the profession last week in behalf of the Actors' Fund has begun to meet with the handsome and characteristically generous response which we confidently expected.

Especially encouraging has been the purchase of life memberships. Five additions to the Fund's meagre list have already come to hand, and the indications are that it will be swelled to such proportions that the roster will soon be proudly and numerously representative of the profession. These remittances have been transferred to the Treasurer and the new life members will receive their certificates at once.

Following are the names of the ladies and gentlemen who have identified themselves for life with the noble theatrical charity:

Maggie Mitchell,
Mrs. Jennie Kimball,
Edward H. Sothern,
Robert B. Mantell,
H. R. Jacobs.

It is not because these names are all prominent in the stage world that we print them in bold, black type, but because their owners were the first to stir in the matter and to give the weight of their valuable aid and ready compliance to the effort for bringing up the Fund's life and annual membership to flourishing and commendable proportions.

The prompt response of these ladies and gentlemen furthermore makes the Fund richer by $250—each life membership representing $50.

With these good examples recorded we hope that many other stars and managers will be moved to come to the front and enable us to present at least as large a list of accessions in the next issue of THE MIRROR.

The report we have to give of new annual members is not so encouraging. But one actor has seen fit to identify himself with the Fund and aid it to the extent of $2. His name is

Melbourne McDowell.

We cannot believe for an instant that Mr. McDowell is the only member of a profession that numbers several thousands who can afford to devote about one-half a cent *per diem* to the maintenance of the benevolent institution which takes care of sick professionals and buries the destitute dead! We cannot reconcile the idea that actors and actresses are too selfish or too careless or too indifferent to make the small outlay of $2 a year for such a glorious object, with the well-established reputation they enjoy for charity and mercy.

We want to see the leading men and women and the "rank and file" keep their end up with the stars in this movement. It costs but $2 to become a member for one year. Follow Mr. McDowell's lead and come in by battalions!

Letters to the Editor.

THOUGHT AND EMOTION.

NEW YORK, Jan. 11, 1889.

Editor New York Mirror:

DEAR SIR.—If I were not a very busy man I should like to discuss the subject of thought and emotion with Mr. Alfred Ayres, who is quite able to enter such a discussion with knowledge and fairness. As it is, I have only time to point out two or three distinctions which I think have escaped him.

When he says that an actor has no pangs, feelings or emotions, he only simulates them, and it is thought that enables him to do so, he is confusing, not defining matters.

In the first place it is impossible to think that which does not exist. If a man hasn't got them he can't think them. What we call the concept of a thing must be formed before we can have an image of it in the mind, and when we get the image—or the phantasm as Aristotle called it—then we have the imagination. But no human being ever formed a concept or that of which his sensibilities were totally ignorant.

To say, therefore, that an actor has no feelings, and thinks about that which he does not have, is to state an unthinkable proposition.

Mr. Ayres and myself on all other points are arguing on parallel lines, for want of clear definitions. Let me, therefore, give here my distinction of an actor from an artist.

An actor is a person who puts imaginary deeds, imaginary character and imaginary sentiments and emotions into words and acts in his own person.

Every human being can be and is to some extent not at some time an actor.

An artist is a person who puts these things into words and actions conformably to a law of beauty.

No human being can do this without thought, culture, development.

In proportion as thought and culture are applied to acting the actor becomes an artist.

Acting may be the spontaneous exercise of faculties in a child.

Art is the conscious endeavor of the intellect to realize an ideal.

Hoping that this brief syllabus will help to clear away the confusion into which I have thrown you, I beg to remain, yours obediently,

NYE CHIBLIS.

MR. GARDINER IS RIGHT IN THIS.

NORWICH, Conn., Jan 14, 1889.

Editor New York Mirror:

DEAR SIR:—The *Telegram* in Worcester, Mass., on Jan. 3, said Bartley Campbell's play of Fate was one of the old plays by Campbell which never had a hearing and was sold at auction with his other plays. When I saw the writer to have the statement corrected he gave the name of Harrison Gray Fiske as his authority, and with such high authority he refused to make the correction.

As the matter is of considerable importance to me, and I feel assured, from your extended knowledge of things theatrically, that you never did give any authority for such a statement, I write to ask you to publish this letter with a note by you at the top. I claim that Fate was successfully produced in Chicago by R. M. Hooley with John Dillon, James O'Neill, Russell Bassett, Louise Hawthorne, Anne Crewell, Clara Fisher Maeder and others in the cast; that the play was sold to Carlotta LeClercq for an amount of money said to be $5,000; that she played in the play two seasons, playing in Wallack's Theatre, New York, Globe, Boston, and all the principal cities. When she retired from the stage the play was by her authority sold to me through the agency of her brother, who is now in New York and can verify these facts.

Not only as a matter of justice, but a matter of record, I trust you will find it convenient to set this matter right. Respectfully, C. B. GARDINER.

The Usher.

In Ushering Mood him who can? The ladies call him, sweet.
—Love's Labor's Lost.

Mrs. Potter's production of Antony and Cleopatra and Miss Anderson's *North American Review* article are the banners under which the press partisans of those ladies have marched forth to do battle.

The Potter mercenaries do not pretend that she can act; but they ask us to bow down and worship her for the richness and archæological accuracy with which she has trimmed and decorated Shakespeare's play and they call on us to swallow her Cleopatra not on account of its achievements but for its intention. Can we honestly do that until conception becomes complete without expression? An idea is only powerful and effective when it is powerfully and effectively conveyed.

The writers that rave over Mrs. Potter's "original" Cleopatra must enjoy special privileges for investigation and have the exclusive use of patent critical probes. Assuredly they find more depth and significance in the characterization than are discernible to those reviewers and spectators whose observations are confined to what is seen from the front at Palmer's.

* * *

A disappointed dramatic critic, railing at the dramatic profession the other day, declared that giving them good advice was throwing pearls before swine.

"Very likely, dear boy," interposed the Sage, gently, "but think of the demoralizing influence of their constant use of pig-ments."

* * *

George Adams and several members of the He, She, etc., company were seated at table in the dining-room of an hotel at Columbia, Pa., the other day. Directly opposite were two or three commercial travelers. The latter were doing their best to attract attention, and failing, started in to be funny.

At length one of the number, with a significant leer, propounded the following brilliant conundrum. "What is the difference between drummers and actors?"

"Actors know how to behave themselves and drummers don't," Adams quickly answered.

The meal was finished in silence.

* * *

There recently appeared in this paper, in connection with the protection discussion, an abridged parody of Horatius at the Bridge, written by Henry Holland. Strange to say, George Hoey prepared a more elaborate skit on the same theme, after the same model, and at the same time—an odd coincidence. Mr. Hoey's version is given elsewhere in this issue.

* * *

It is curious to note the whims and caprices, the contradictions and inconsistencies of some of our dramatic writers. The alternate influences of friendship, individual prejudice, counting-room pressure and box office diplomacy find constant expression in the theatrical columns of several of the principal metropolitan newspapers. Of pure, unbiassed, intelligent criticism there is little.

One or two writers are honest in intent but abortively susceptible in temperament and disposition. One or two are soured by disappointment in the field of dramatic authorship; by them success in others is viewed in the light of a personal injury.

* * *

Then there is the emotional young man, with the hysterical style and the insane desire to use big words, just like a noted feuilletonist and treat commonplace events now tropically, now cynically, but whose remote metaphors get inextricably mixed, and whose epigrams betray a positive genius for bare faced literary theft. He is only a beardless imbecile, but he makes up in bumptiousness what he lacks in brains. He speaks with easy familiarity of men who might have taken him across their knees a few years ago, and celebrated actresses that he doesn't know he calls by their first names and addresses with a pimply and unhealthy eroticism.

* * *

We have other kinds of dramatic writers—the fellow who is paid by commission on the extra Sunday advertisements, the amiable chap who always has something nice to say of the professionals he drinks with, and nothing bad to say about anybody else; the knowing wight who has heard the latest theatrical rumor, always pretends to write from the inside, and never has been able to master, much less separate, the functions of the reporter and the analytical examiner; the elderly man who lives in a past whose triumphs were in some way or other due to or participated in by him, or whose advice to our managers how they should conduct their theatres is constantly given and never taken, and finally the man who goes to the theatre with a camera and a note-book, to photograph the performance without comment and jot down memo. about the women's bonnets and the names of the people in the boxes.

* * *

And yet, with all their faults, the critics of New York are not much worse than the critics of anywhere else. There seems to be a species of parasite clouding this department of newspaperdom in all directions. Character, competency and the judicial faculty forms the combination necessary for good critical work, but it is rarely found, and when found is scarcely appreciated at its full value.

* * *

"My dear," said the Sage, as he stood toasting his coat tails before the fire, while his youngest practiced her scales, "what makes that queer smell of burning?"

"It's dough, papa," said the little woman, after a moment's investigation in the kitchen.

"Ah, well," said the great man with more music than grammar, "I was afraid it was me!"

Objected to a Variety Show.

During the stay of a well-known theatrical company in Somerset, Pa., recently, the principal of one of the schools in that town entered into conversation with a member of the company, and, in speaking of the course of lectures given there during the Teachers' Convention, remarked that there had been some talk of having James Whitcomb Riley and Bill Nye deliver a lecture.

"And why did you not?" inquired the actor.

"Well," replied the professor, with a look of wisdom and conscious respectability, "as all the other lectures were to be wholly educational in their tone, we thought it would be likely to break up and divert the interest if we introduced a variety show in the midst of the course."

He, She and Zozo's Summer Tour.

"I have just completed arrangements," said Charles R. Gardiner to a MIRROR representative the other day, "for an extended Western tour next Summer with George H. Adams and Tom Hanlon in He, She, Him and Her and Zozo. The tour will cover the entire length of the Northern Pacific Railroad from St. Paul to Portland, Oregon, and we will go straight through Oregon and British Columbia to San Francisco, to Southern California, and back by way of Salt Lake City and Denver to Kansas City. The trip will cover a period of six months, and several thousand miles will be traversed. We will open in St. Paul and Minneapolis, playing a week in each early in May and arrive at Kansas City in October.

"With us we shall bring special scenes for both plays, both of our scene cars and a special buffet car for the company, which will comprise twenty-six people, including Sam Bernard, Will Mayo, the Adams Male Quartette, probably the Hanlon Female Quartette and the principal ladies selected from the present organizations. Contracts have been signed for our engagement at the Bush Street Theatre, San Francisco, the entire month of July. It is estimated that the running expenses of the combined attractions will be fully $450 a day. Entirely new costumes are being made for Zozo, the title rôle in which will be played by either Vera Russell, Bessie Fairbairn or Lee Lamar. The people who are being engaged for the organization are signing for an entire year, commencing May 1, 1895, and including the Summer and Winter up to May 1, 1896."

Professional Doings.

—Maurice Barrymore was robbed last week of $100 and a gold watch by his dresser.

—Shenandoah will be given for a month at McVicker's Theatre, Chicago, next season.

—Dizzy in Ardmore is reported to be doing a phenomenally large business in the West.

—George C. Boniface will go out again with Under Cover, opening at Cohoes on Feb. 11.

—Susie Parker (Mrs. Newton Chisnell) left the Corinne company in Chicago last Sunday.

—Joseph Palmer is to go on the road in Widow Bedott, opening at Williamsburg next week.

—Edward Hurst has closed his season with H. T. Chanfrau and is now resting in Providence.

—The Coquelin-Hading company play a return engagement of two weeks at Palmer's Theatre on Feb. 18.

—F. N. Darling, formerly with the MacCollin Opera co., has joined the Denhon Opera co. as musical director.

—Fanny Davenport is stated to have had the largest opening of the season at the Star Theatre on Monday night.

—Mlle. L. Misha, of Drury Lane Theatre, London, has arrived in this city and invites offers for comedy roles or comic opera.

—Frank J. Pilling, of the Boston Globe Theatre, in after the Standard Theatre, Cincinnati, and will probably be its manager.

—Flora Redding, of Dore Davidson's Dr. Jekyll and Mr. Hyde company, is reported as steadily recovering from her recent very severe illness.

—The Park Theatre in Cleveland has reduced to a scale of prices running from fifteen to seventy-five cents, and the experiment bids fair to succeed.

—Charles S. Dickson has not signed with the Lyceum Theatre for next season, but will most probably be seen with another stock organization in this city.

—Lutie Miller, late of Pete Baker's co., commenced starring in The Little Detective in the Ohio towns last Monday, under the management of Cooney Bowers.

—Marc Klaw left this city for Pittsburg on Tuesday evening to attend to business matters necessary for the coming engagement of Fanny Davenport in that city.

—Francis Wilson was compelled to be idle in Chicago since Saturday night on account of a severe sore throat. His part in Erminie has been taken by A. W. Maflin.

—George H. Jessop, the playwright, contributes to the February *Scribner* "The Emergency Man," a story of an Irish outrage told from the landlord's point of view.

—Julia Anderson will commence her starring tour next August. Her repertoire includes Ines; or, A Wife's Secret, Tempted by Woman and Wrecked Lives.

—William Gaven of the Kimball Merriemakers denies the report that Alice Harrison leaves that company to go with the spectacular production of Uncle Tom's Cabin.

—Manager Mart Hauley has arranged for a party of eighty employes of the Singer Sewing Machine Company for to-morrow (Friday) evening at Harrigan's Park Theatre.

—I. P. Rich has made his New York office exclusively at Charles Frohman's, where all the business of his Boston theatres and his road attractions will be handled exclusively.

—Frank W. Martineau, business manager for Keller, met with an accident at Muskegon, Mich., the other day. He fell down a pair of stairs at the Opera House and sprained his ankle.

—Ed. Denny, son of the late Judge Denny, of Indianapolis, died of consumption in Wisconsin last week. He adopted the profession three years ago, first appearing in The Silver King.

—The report that either Frank Daniels or John L. Sullivan will appear in the Rag Baby is denied, as Chapman and Nelson have purchased all the rights of that play for next season.

—Ye Lesser is said to be meeting with success in the Lesser Barthey Cassebelli's Fate. She is described as a tall, attractive brunette.

—The business done by The Lorgaire at Harrigan's has taken a surprisingly big jump upward, and as a result the production of The O'Rongans has been postponed for several weeks.

—Helen Barry has secured Mr. De Grenville, of Henry Irving's company, for her support when she opens her engagement in this city at the Union Square Theatre, which will be about March 1.

—Negro intrigues are now being carried on which will probably result in the Gaiety Burlesque company leasing an engagement at the Standard Theatre on Feb. 25 which will last till July 1.

—The Pearl of Pekin has been and is doing such a large business at the Bijou Theatre that arrangements are now being made with the managers of the Standard Theatre to continue the run at that house.

—Clinton T. Vincent is writing a burlesque for Johnson and Slavin's Minstrels, which will be produced with grand scenic effects and elaborate costumes when the company opens its next season in August.

—Nina, the Castle Garden Waif, a new comedy-drama in four acts of New York life, has just been completed by Howard P. Taylor, who is in negotiation with one of the leading metropolitan stars for its early production.

—Charles A. Wing writes that Charles T. Ellis' tour through New England has been wonderfully successful. At Hartford last week the theatre was packed to the doors and people turned away at every performance.

—It is said that Anna Boyle, of the After Dark company, who takes a plunge in the tank every night, is complaining of the strain and nervous shock entailed by this role, and will seek another part or retire from the company.

—Mrs. Padelford, a Washington society amateur, joined the Conried Opera co. in Chicago last week and won much praise for her acting as Felina in The King's Fool. The lady has adopted Bettina Gerard as her stage name.

—Al. Hayman has booked Thatcher, Primrose and West's Minstrels for fifteen weeks through the Summer chiefly on big certainties. The minstrels will carry an enormous organization with them, including some added attractions.

—Helen Barry will open the season at the Union Square Theatre, playing four weeks, and will then be followed by the Union Square stock company either in A Possible Case or a new play now under advisement, probably A Dear Delusion.

—Loie Fuller has placed her business arrangements in first class hands, her attorney being W. B. Hayes, of No. 291 Broadway. It was Mr. Hayes who secured for Miss Fuller the entire amount of her salary for her tour in Jamaica in advance.

—Louise Litta will soon produce a new version of Chiron by Clay M. Greene. The piece will be presented with new music, new scenery by J. H. Hughes, and new costumes. The latter are now being made expressly for the play in Europe.

—Adelaide Moore has purchased the English and American rights of Nos Femmes, the new dramatic creation of M. Valabegue, written for the Comedie Francaise, for 25,000 francs cash. The piece will be ready by the end of January.

—A double quartette of male voices, attached to the church choir of this city, has been engaged for the production of Macbeth by Mrs. Langtry at the Fifth Avenue Theatre next Monday night. They will be headed by Mr. Walker, the leading basso of St. Leo's.

—Lizzie McCall Wall is making active preparations to take out a company about the first of March to play The Hanchback, Ingomar, As You Like It, Snowball and other pieces. Rehearsals are to begin next month. The company will open in the South and then play East.

—Kajanka, the great spectacle of last season, will open its tour at Columbus, O., on Sept. 26. From there it will go for a week each to Harlin's, Cincinnati, and the Olympic, St. Louis, the first two weeks engagement being at the Columbia, Chicago, on Oct. 6.

—It is the intention of Tony Pastor to have his theatre opened for a few weeks after the regular vaudeville attractions at his house have closed, and only the standard attractions will be given time. During the last weeks of the Summer the theatre will be left closed.

—Among the professionals who are said to invest the greater part of their earnings in real estate are Henry Hawk, the comedian, and Frank Willard. The former has considerable property in Minneapolis, while Denver and the West generally have been favored by Mr. Willard.

—Manager C. Dundas Sister, of the Gaiety company, arrived from Boston yesterday (Wednesday). He reports that the crowds at the Globe Theatre are larger than the house can conveniently accommodate. The company opens at Col. Sinn's, Brooklyn, on next Monday night.

—Frank E. Wilt writes THE MIRROR that the business done so far this season by the Two Old Cronies company has been particularly encouraging, and that throughout the South the largest that has been done by any similar organization. The company is now filling return dates throughout Pennsylvania.

—The enterprising business men of Tyler, Tex., have organized a joint stock company to rebuild the Grand Opera House, destroyed by fire Dec. 26. The stock was all taken almost before the charred *debris* of the old theatre was cold, and a forty thousand dollar theatre will arise from its ashes in time for the opening of next season.

—Birmingham (Ala.) Lodge of Elks is said to be one of the most flourishing in the country, already numbering over one hundred members, and it is still growing very fast. Its members are among the leading citizens of that city, and its professional members are all persons well known and highly esteemed. The new lodge and club rooms, when completed, it is said, will be the handsomest in the South.

—Since Rich and Harris made the announcement that Robert Hilliard and Jack Mason would star under their management next season no less than twenty-two comedies have been offered them, some of which have proved acceptable. Maurice Barrymore is now at work on the play in which they will appear, special parts being written for W. H. Thompson and Georgie Drew Barrymore, who have been engaged for the supporting company.

—Sheridan Block writes THE MIRROR from Canada that the Mr. Barnes of New York company, which opened in the colonies on the past ult., has been received with especial favor, and that the reconstructed version is considered much superior to that produced at the Broadway Theatre. He also modestly adds that he has made a hit as Count Musso, the character played by F. F. Mackay in this city.

—John Wild, the old favorite of Harrigan's, will be seen as a star for the first time in this city at the Star Theatre next Monday night, when he appears in his successful musical farce-comedy by Charles T. Vincent and Kenneth Lee, entitled Running Wild. His manager, E. M. Layne, has surrounded him with an exceptionally strong company and extensive preparations are being made for the New York production.

—Francis Wilson, while in Washington, had a new comic opera, entitled The Wolf, read to him by its author, John Philip Sousa, leader of the Marine Band. Mr. Wilson was so pleased with the work that he at once decided to buy it. The opera will be produced in New York within one year. The scene is laid in Spain and the time of action is the present. The leading comedy part is thought to be peculiarly well suited to Mr. Wilson's comedy talent.

—Wilson Barrett, when he comes to this country next season, will bring with him only the leading members of his company, engaging the remainder of his support here. Clark Sammis, who will act as his business manager, sails for England in a few days. The American tour of the tragedian will begin at the Boston Theatre Oct. 7 in Ben-My-Chree, after which he will open at the Fifth Avenue Theatre in this city for an engagement of six weeks, presenting that play and his entire repertoire.

—Charles Frohman and Arthur Miller are together making Frohman's, at No. 1,367 Broadway, one of the busiest offices in the city. They transact the business of The Wife, E. H. Sothern in Lord Chumley, Sweet Lavender, She, Held by the Enemy, A Legal Wreck, Shenandoah, Thomas W. Keene, Julia Marlowe, Under the Polar Star, Kajanka, Minnie Maddern, Gillette's new play, Evangeline, The Cornish Heart, E. Disney, The Pearl of Pekin, The King's Fool, Rudolph Aronson's Opera company, Boston Howard Athenæum company, and six job printing companies, besides representing almost every theatre of importance in the United States and Canada.

—Manager Gustav Walter, of the Orpheum, San Francisco, has imported from Spain, by way of Central America and Mexico, a complete Spanish Opera company, the first that has ever visited this country in its entirety, which will open at his theatre on the fifth inst. Included in the company is a full native chorus and orchestra. Mr. Walter says that the costumes are marvels of beauty, and thoroughly characteristic. The company brings a large repertoire of operas never before produced in America, the music of which is characteristically sweet and catchy, and he thinks it the musical novelty of the age. After the San Francisco engagement Mr. Walter will play the company throughout the East, if managers offer the proper inducements.

—The man who invents a machine, or the Legislature that enacts an iron-clad law inflicting the death penalty upon people who persist in coming into theatres half an hour after the curtain has risen, and crowding their way into jammed rows of audience, leaving said rows standing for five minutes to the discomfort of audience behind, will confer an immeasurable boon upon a long-suffering but thoroughly helpless army of theatregoers. And the genius who can plan a fulcrum that will lift tobacco chew-hunters from their seats between the acts and deposit them on the sidewalk, will not only receive the greatest funeral equivalent ever bestowed upon genius, but the united prayers of every feminine audience upon earth.

—Frank Mayo, who has not appeared in the South in several years, will make a tour of that section of the country under the management of T. A. Hall, opening in Richmond, Va., on to-morrow (Friday) evening. The Royal Guard will be featured for the tour, the dramatization having been altered, rewritten and vastly improved by Mr. Mayo, with a view to an elaborate production of the piece in this city. The latter purpose has been delayed and the theatregoers of Richmond will see the first production from the new manuscript. Emily Rigl and Edmund Collier have been added to the company, and the organization will be a remarkably strong one, numbering twenty-three persons. From this company a specially strong cast will be arranged for Nordeck. In fact, it will be even better than was secured for the successful run of the play here in this city. Mr. Mayo will confine himself to the two characters of D'Artagnan and Nordeck.

—At a recent reunion of the survivors of the Forty-third New York Volunteers at Albany, a letter was read from John A. Horne, who was a drummer-boy and afterward an officer in the regiment. It was written two months before and but a short time prior to Mr. Horne's death at Hot Springs in July. He spoke in terms of pleasurable anticipation of meeting his old comrades once more and promised to be present in the flesh if his life was spared and in the spirit if he should be called away before the date of the reunion. A letter was next read from Mrs. Emma Horne, announcing her husband's death, enclosing his contribution toward the reunion and asking the prayers of a soldier's widow for its success. When the letter had been read Col. Baker rose and said: "Our comrade said he would be here in the spirit if not in the flesh; if he is here we welcome him as an honored guest. There may be others here of those whom we knew in life. If so, we extend to them the same cordial welcome."

—Mr. Conley, for many years of the Conley-Barton Opera company, has recently organized the Fifth Avenue Comic Opera company, of which he will be the managing director. The company will produce the following new operas: A Royal Tramp, by Charles Pixner; Hilda, the Wonder Maid, by Thomas Pearsall Thorne and William Paine; The Maid of Plymouth, by the same composers and Clay M. Greene, and The Pyramid, by Mr. Pixner. The company includes Agnes Folsom, Donald Y. Graham, Eva Davenport, E. D. Lyons, Lizzie Harold, Sig. R. Rosati, Blanche Lamar, Hattie Harvey and William H. Newborough. They will open at the Lyceum Theatre, Baltimore, next Monday night in A Royal Tramp, and on the following Monday begin a season at Herrmann's Broad Street Theatre, Philadelphia, where everything new in the way of scenery is being prepared to add to the success of the opera and the company.

—A number of changes and improvements will be made in the Star Theatre next Summer. The stage will be almost entirely rebuilt, the roof being raised twenty-five feet, so that heavy scenery can be drawn [illegible] without folding it. Electric lights will be used [illegible] auditorium and on the stage, though gas will be retained for use in emergencies. Charles Burnham has been re[illegible]ed as manager of the house, and among those who will appear under the management in this city at the Star, Bronson Howard's Shenandoah will also have its first representation in New York there. William Crane will make his first appearance as a star apart from the double-star Robson and Crane combination, appearing as Falstaff in Henry IV., and in a new play, now [illegible]. Miss Modjeska and Fanny Davenport have secured time, and Rose Coghlan is to appear for a series of gold comedy representations. The Kendal, under the management of Daniel Frohman, will begin their American engagement at the Star. A foreign attraction, the nature of which has not been divulged, has also been booked, and W. J. Scanlan will present a new Irish comedy there. Negotiations are now pending for filling the open time of the house by three important new productions.

Comment.

THINGS MR. GERRY FORGOT.

New York Tribune.

The death of little Dottie Winters has provided the Society for the Prevention of Cruelty to Children with an excellent opportunity to call the attention of the public to its unremitting zeal in behalf of the infantile members of the community. Its worthy and watchful president, Elbridge T. Gerry, has not allowed the occasion to slip. In a communication to THE NEW YORK MIRROR he expresses the opinion that Dot's death was due to the "terrible strain to which she was unavoidably subjected" in playing the part of Baby Hendrich in Rip Van Winkle with Joseph Jefferson. Mr. Gerry possibly does not know that Dot appeared in Rip only once or twice a week, and he must have forgotten that little Hendrich remains on the stage for a very short time in the early part of the play.

BRIGHT AND CLEVER.

London Referee.

The Christmas Number of THE NEW YORK MIRROR, which has just reached me, is an excellent production, full of bright and clever stories and drawings, and in every way worthy of the high position which THE NEW YORK MIRROR has attained under Harrison Grey Fiske's editorship.

DELIGHTFULLY ARTISTIC.

London Dramatic Review.

I have received a delightfully artistic production, the Christmas Number of THE NEW YORK MIRROR. It would be idle to attempt, in my limited space, to name the celebrities who have written charming contributions for it. Like the theological student who was asked to mention in separate lists the greater and the lesser prophets, I have been taught to avoid making invidious distinctions, but I am sure I shall be forgiven for singling out the names of William Winter (the Clement Scott of America, and who was our guest in the Summer, and has left many pleasing recollections behind him), Rosina Vokes, Edward Harrigan, the ever fresh and charming Nym Crinkle, Howard Paul, Tony Pastor, Florence Marryat, Harrison Grey Fiske and M. Coquelin.

LITERARY TALENT AMONG PROFESSIONALS

Portland Sunday Welcome.

The Christmas Number of THE NEW YORK MIRROR is a superb sample of American art and dramatic talent. The stories, sketches and articles contributed by the dramatic profession are of such a high character that probably no other profession can compare with it in exhibiting two distinct orders of talent—the literary and that of the stage.

MOST BRILLIANT OF THE SEASON.

Albany Sunday Press.

The Christmas Number of THE NEW YORK MIRROR is by far the most brilliant holiday number that has been issued this season. Its pages are made up entirely of contributions from members of the dramatic profession, and those clever people always have something bright and interesting to say. Special mention should be made of an excellent colored plate by V. Tojetti, entitled "In the Wings."

PLEASING AND ATTRACTIVE.

San Francisco Daily Examiner.

The Christmas number of THE NEW YORK MIRROR has arrived, and, as usual, contains a great deal of interesting matter. Those who yearn for knowledge of the private thoughts, imaginings, hopes and ideals of prominent members of "the profession," will scan its pages eagerly; for in them are prose and poetry galore, written by stage celebrities. Among the contributors are Coquelin, Rosina Vokes, Edward Harrigan, Frank Daniels, Viola Allen, W. J. Florence, Tony Pastor, Milton Nobles and Fanny Rice. The critics and the playwrights are also represented. Willie Winter and Nym Crinkle, Joe Howard, Jr., "Bob," Florence Marryat, William Gillette and Henry De Mille are contributors, and Minnie Maddern offers a little song. The number is unquestionably pleasing, and has a very attractive cover.

OF UNUSUAL BEAUTY AND INTEREST.

San Diego (Cal.) Sun.

The Sun has received a copy of the Christmas Number of THE NEW YORK MIRROR. It is the handsomest newspaper of the sort we have seen in this country and almost approaches the holiday issues of the London *News and Graphic*. The cover is handsomely illustrated, and the edition is illustrated throughout. The text is of unusual interest, containing largely of special articles by members of the profession, and the whole is handsomely printed. The lithograph, "In the Wings," as insert, is a work of art.

GOOD REASON FOR PRIDE.

Jackson (Miss.) Saturday Sunday Sun.

The Christmas Number of THE NEW YORK MIRROR is one of the most interesting souvenir numbers ever issued by an American weekly. It is well written and beautifully illustrated. THE MIRROR has good reason to be proud of its talented staff of editors.

A VERY HANDSOME EDITION.

Lewiston (Me.) Press.

THE NEW YORK MIRROR, one of the leading dramatic papers of the United States, issued a very handsome Christmas edition, which was filled with a choice selection of dramatic and other news, with stories, poems and essays by authors. A principal feature was a colored lithographic reproduction of the celebrated painting of Virgil Tojetti, "In the Wings."

THE LEADER.

Los Angeles (Cal.) Evening Express.

THE NEW YORK MIRROR, the leading dramatic paper of the country, celebrated its tenth birthday by a thirteen page issue with supplement. THE MIRROR numbers among its contributors the leading dramatic critics of the country.

HANDSOMEST OF THE SEASON.

Omaha Examiner.

The handsomest holiday number of the season is THE NEW YORK MIRROR, that very clever dramatic journal published by Harrison Grey Fiske. It is a compendium of literary merit, made doubly so by the well-known names signed to the several articles.

A MARVEL OF BEAUTY.

Fort Worth (Tex.) Sunday Mirror.

The Christmas Number of THE NEW YORK MIRROR is a marvel of beauty, everything pertaining to it being in the highest form of art known to the trade. Many of the portraits seem instinct with life, the faces fairly speaking the characters of those portrayed. THE NEW YORK MIRROR is accepted authority on all matters connected with the dramatic world, and including in its corps of contributors some of the oldest writers of the day. The criticisms of Nym Crinkle are incomparable, beside him are others who are equally interesting. The beauties of the holiday edition are a testimonial from the editor, Mr. Fiske, of his earnest desire to meet the approval and gratify the artistic taste of his numerous subscribers.

ENTERPRISING.

Sacramento (Cal.) Daily Bee.

One of the finest holiday publications that has reached the office of *The Bee* this year is that of THE NEW YORK DRAMATIC MIRROR. The covers are splendidly engraved and brilliantly printed, and the reading matter consists of charming stories, sketches and poems from well known actors and actresses. Manager Fiske has reason to feel proud of his enterprise.

BETTER EACH YEAR.

Grand Rapids (Mich.) Telegram-Herald.

The holiday numbers of the Christmas Mirrors were scarce among the [illegible] shown us a four-pound copy, together with [illegible] of the Mirror for a number of years past, coupled [illegible] conviction that Editor Fiske improves year by year, to go many steps higher in the production of his annual holiday number. There is study for the scholar of art in the illustrations of this number, and the typographical appearance is notable for beauty as well as successful effort at originality in make-up. The subject matter cannot fail but be of interest, most of it worthy of clipping for preservation by the subscribers of this honest and earnest exponent of all that is worthy in the drama. THE MIRROR was a revelation on the first appearance in the dramatic world ten years ago, but in its more mature age is certainly the most widely influential, as well as fair, reference of dramatic affairs in the country.

THE MOST EMINENT THEATRICAL WEEKLY.

Boston Beacon.

It is not yet too late to praise the holiday number of that most eminent theatrical weekly, THE MIRROR, because so well written, so well illustrated, and so well signed are the articles of which it is composed that it is a pleasant and suggestive companion for any week in the year. The little sketch of the growth of the journal and of the writers upon its staff is interesting, and the contributions which follow prove how well many a man and woman famous for acting can hold the pen. The number is worth preserving with the *fac-similes* of the time which are to be of historical use some day.

WELL MERITED PROSPERITY.

Brooklyn Citizen.

THE NEW YORK MIRROR, one of the best theatrical papers in the country, recently celebrated its tenth anniversary. Its prosperity is well merited. Editor Fiske proposes shortly to enlarge his paper, and the new features will undoubtedly be an astonishing one to the contributors provided over by that eminent tale of theatrical writers, Nym Crinkle, The Giddy Gusher and Joseph Howard.

The Christmas Mirrors, as usual, made [illegible] and press and public unite in pronouncing it a work of rare excellence. Not less interesting, however, and especially to those who have followed the fortunes of THE MIRROR from its infancy and noted the many beneficial results it accomplished and its commendable endeavors in behalf of the profession it represents, were the additional features presented to its readers on the tenth anniversary of its birth. A perusal of the brilliant record can but win many new friends and strengthen the esteem of the old. Here's a Happy New Year, long life and prosperity to THE MIRROR and all connected with it! C. H. RHODA, Galveston, Texas.

The Anniversary pleased and interested me much. One cannot help feeling proud of any connection, however humble, with such a paper. E. C. ROE, South Framingham, Mass.

I have read with much interest your Anniversary Number and trust that THE MIRROR may enjoy many decades of prosperity, and "may I be there to see!" MILTON BOSLEY.

To yourself and staff a Happy New Year and many of them. THE MIRROR is eagerly looked for every week. Success attend you. MARK EDMONDS.

At last I have been able to find a copy. It is great. Miss Jefferson and myself wish you a happy and prosperous New Year. HARRY C. CLARKE.

Accept my congratulations on the success beauty and excellence. It is truly a work of art, not only in every sense but typographically. The picturesque "display" of its advertisements [illegible] is a beautiful specimen of the high standard of the modern printer. CHARLES THOMSON, Processor Redding [illegible].

Please continue delightful Mirrors as usual. JOHN PITMAN.

Please accept my congratulations on [illegible] anniversary. May it see many more of them. LOUIS CONNINGTON, Elmira, N.

I have [illegible] anniversary number with much pleasure. Long life to this best dramatic [illegible]. J. S. CLARKSON, Nashville, Tenn.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

[illegible]: Sol Smith Russell co. to a fair-sized [illegible]; White Slave 19th; Zig-Zag 27th.

Old Opera House (William D. Dickey, manager): Called Thither co. this week.

MATTEAWAN.

Dibble Opera House (W. S. Dibble, proprietor): Dark Side of a Great City 9th; Venoma Jarbeau 11th.

LOCKPORT.

Hodge Opera House (J. R. Heintz, manager): Jim the Penman to a large house 9th; would have better, but a heavy wind storm kept many that had seats at home. Performance fine and up to everybody's expectations. Donnelly and Girard in Natural Gas to fair business 12th. Best performance of the season.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Al. G. Field's Minstrels [illegible] a large house to an excellent performance 10th. T. J. Farron 23d; C. R. Gardner 26th.

OLEAN.

Opera House (Wagner and Reis, managers): Field's Minstrels attracted a fair house 11th. Among the Pines was presented 12th to a fair house. They gave good satisfaction. Milton Nobles 16th; Hallen and Hart 19th; Goodyear's Minstrels 26th; Gus Williams 31st.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): The Madison Square Theatre co. presented A Legal Wreck to a large and very enthusiastic audience 8th. A rare dramatic treat. Peck and Fursman's On the Trail came 9th to good business.

ELMIRA.

Opera House (W. E. Bardwell, manager): A Legal Wreck 9th, giving a good performance to small business. Kate Claxton in The World Against Her 10th to only fair business. The New York Philharmonic Club 16th; Gus Williams 19th; Sol Smith Russell 19th.

Madison Avenue Theatre (G. W. Smith, manager): Wheeler's Passion's Slave co. 9th to only fair business, giving general satisfaction. Al. G. Field's Minstrels 14th; Two Old Cronies 20th.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Al. G. Field's Minstrels to good business 8th. Among the Pines to fair business 10th.

CORTLAND.

Cortland Opera House (Rabbie and Vail, managers): James C. Roach 10th to good business and a well-pleased audience. Gus Williams 19th; Lotus Glee Club 20th; Haverly-Cleveland Minstrels 23d.

RONDOUT.

Liscomb's Opera House (George G. Liscomb, manager): Dowling's Concert co. closed a week's engagement 12th to good business.

Academy of Music (Enoch Carter, manager): Elliott and Mitchell Specialty co. closed its engagement to a small house 12th.

NORTH CAROLINA.

CHARLOTTE.

Charlotte Opera House (Sanders and Wadsworth, managers): Lotta in Pawn Ticket 210 9th to a jammed house.

WILMINGTON.

Opera House ([illegible], manager): Oliver Byron played The Upper Hand 10th and The Inside Track 11th to fair houses.

DURHAM.

Stokes Opera House (J. T. Mallory, manager): [illegible]

ASHEVILLE.

[illegible]

OHIO.

DAYTON.

[illegible]

Frederic Bryton and his excellent co. presented Forgiven to a crowded house 8th. This was Mr. Bryton's fifth visit to our city, and the ovation received demonstrated that his popularity was unlimited. Capt. Jack Crawford's Fonda co. entertained only a small audience 10th.

WASHINGTON C. H.

Opera House (H. B. Smith, manager): Barlow's Minstrels to large and appreciative audience 5th. Hi Henry 11th.

Item: The Emma Bell co. stranded here.

BUCYRUS.

Opera House (V. R. Cheeney, manager): Chas. A. Gardner produced Fatherland 11th to a large audience. Herne's Hearts of Oak 19th.

HAMILTON.

Music Hall (Hatzfeld and Morner, managers): Florence Bindley in Dot to a fair house 6th. Frederic Bryton in Forgiven 13th; Hoyt's Hole in the Ground 16th.

Opera House (Thos. Goldrick, manager): Haverly-Cleveland Minstrels to large house 6th; general satisfaction.

Stevens' Fashion Theatre (Milt Stevens, proprietor): Large business all week.

Item: Hamilton Lodge, No. 93, B. P. O. E., will have their benefit Feb. 19.

NEWARK.

Opera House (C. H. Miller, manager): Maggs' Landing co. 8th to fair house. A Soap Bubble drew a crowded house 10th.

YOUNGSTOWN.

Youngstown Opera House (W. W. McKeown, manager): Among the Pines 2-3 with elaborate scenery and exceptionally strong cast to delighted audiences. With John F. Ward and Tom Herndon in comedy, and Atkins Lawrence, L. J. Loring, Leighton Baker and Katherine Coleman in strong roles, the play was beautifully presented. Fred Bryton in Forgiven to a good-sized house 6th. Barry and Fay pleased a good-sized audience 8th in McKenna's Flirtation.

Bijou: The Ideal Dramatic co., supporting Harry W. Mitchell in My Partner, Passion Slave and kindred dramas, to fair business.

ASHTABULA.

Smith's Opera House (L. W. Smith and Son, managers): Hamlin's Wizard Oil co. 7th, week, to good business. Centennial Jubilee Singers, 14th.

STEUBENVILLE.

City Opera House (Bossman Gardner, manager): Corner Comedy co. 10-22; fair to good houses. Murray and Murphy 19th.

LEETONIA.

Forney's Opera House (H. T. Forney, manager): Captain Jack Crawford in Fonda 8th; good house. Welsh Glee Club 9th; poor house. Peck and Fursman's U. T. C. co. 10th played to capacity of the house. Fisher's Cold Day co. 19th.

LIMA.

Faurot's Opera House (G. E. Rogers, manager): True Irish Hearts 9th, to good-sized audience. James O'Neill 10th, in Monte Cristo, to a large and enthusiastic audience. The play was put on in a splendid manner. Lewis Morrison comes 15th in Faust. Haverly's Minstrels 18th; Held by the Enemy 27th.

OREGON.

PORTLAND.

New Park Theatre (J. P. Howe, lessee and manager): The Katie Putnam co. closed a two weeks' engagement 9th in The Pearl of Savoy to a large and fashionable house.

Item: Manager Howe, in speaking of his new theatre, says it will be ready for its opening night before the close of '89.

PENNSYLVANIA.

SCRANTON.

Academy of Music ([illegible] Lindsay, manager): Kate Claxton in The World Against Her 10th to a packed house. [illegible] absence of Mr. Stevenson was a [illegible]. T. H. Winnett's co. in Passion's Slave [illegible] to light business. Abbie Pierce and Charles [illegible] were the favorites.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Little Nugget drew a crowded house 10th and repeated the good impression made upon a former visit. Their singing and dancing specialties were demanded again and again. Richmond-Barry next.

Item: Otto Wilkins, who recently died in Florida, was a resident of this city. He was a crack rifle shot and had been connected with Buffalo Bill's Wild West for a season, and also held at one time a minor position with the New York Casino forces.

ALTOONA.

Eleventh Avenue Opera House (E. D. Griswold, manager): Willis, Henshaw and May Ten Broeck in Two Old Cronies 11-12, drawing packed houses. The best musical comedy on the road.

Mountain City Theatre (W. L. Flack, manager): Frank Dudson Opera co. 7-12; crowded houses each night, giving excellent satisfaction.

CARBONDALE.

New Opera House (J. O'Hearn, manager): Gillette's A Legal Wreck 10th to a large and fashionable audience; everybody pleased. Ranch 10, 19th.

WARREN.

Library Hall (E. A. Hempstead, manager): A large house was pleased with Simon and Brady's Little Nugget 10th. Ada Melrose danced and sang well. J. R. Charleton's specialties were good, while H. S. Carthers and Dan Richmond were funny. Frank Mayo next.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): The Two Old Cronies 10th to a large house, never was a play better presented to the satisfaction of an audience than this. It was one continuous laugh from the rise to the fall of the curtain. Maggie Mitchell followed 11th to a large and fashionable audience in her new piece Ray. Ullie Akerstrom 14-19; Bessie Sears 21st; Hardie and Von Leer 23d; Dan Sully 26th.

Item: Tom [illegible], of the Dudson Opera co., will star next season under good management.

BEAVER FALLS.

Opera House (C. S. Foster, manager): Ullie Akerstrom to splendid paying business 7-9. This popular co. is welcome here again. My Aunt Bridget co. 19th.

Sixth Avenue Theatre (Cavanaugh and Bell, lessees and managers): Simon and Brady's Little Nugget co. 19th; Henry Williams' Gem co. 19th; Charles A. Gardner next; Rice and Hayward 23d; Murray and Murphy 31st.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Daniel Frohman's Lyceum Theatre co. played The Wife to a large and delighted audience 9th. Al. G. Field's Operatic Minstrels gave a very pleasing performance 9th. Among the Pines 10th; small house. Natural Gas played to big business 10th and gave great satisfaction. Kate Claxton in The World Against Her 11th.

WILLIAMSPORT.

Academy of Music (William G. Elliot, manager): Little Nuggets 7th; entire week, to big business, and highly elated audiences. Miss Mitchell had results nightly, and made many friends. Faust was produced by the co. in elegant style to S. R. O. Maggie Mitchell 19th; J. G. Ulmer in Two Old Cronies 17th.

ERIE.

Park Opera House (Wagner and Reis, managers): Zozo 5th; fair business. The Wife, 8th, to good business. Such magnificent and artistic stage settings have not been seen here in many a long day. Of the costumes, especially those worn by Mrs. [illegible], it can only be said they were [illegible] of the skill of the dressmaker's art. The co. of course was an excellent one in every respect; not a weak spot anywhere. Natural Gas 10th to good house. This is a very funny comedy. Donnelly and Girard are a great team, their wit and music keeping the audience in a loud laugh from start to finish. Sue Collins as Ginger [illegible] can hold the stage longer and keep the audience in an uproar longer than any one in the co. Milton Nobles 14th; Kendall and McDevitt Concert co. 16th; Later On 19th; Richmond and Barry 18th; Haverly-Cleveland Minstrels 19th.

Central Theatre (Walker and Gallagher, managers): German Theatre co. of Buffalo 14-15.

Item: Mrs. Kellar, wife of Professor Kellar, the magician, is home for a brief visit.

TITUSVILLE.

Opera House (C. F. Lake, proprietor): Field's Minstrels 7th to good business; entertainment satisfactory. Little Nugget 9th; fair business. Professor Leonardo's Carnival of Novelties to good business 11-12.

NEWCASTLE.

Park Theatre (Seaver and Leslie, lessees and managers): Louise Arnot in repertoire 7th, week, to large audiences; good satisfaction given, but co. will rank below that of last season. Lewis Morrison in Faust 17th; Frederic Bryton 23d.

Opera House (R. M. Allen, manager): Corner's Comedy co. 14th, week.

Item: Seaver and Leslie, managers of the Bijou Theatre of Youngstown, O., have leased the Park Opera House of this place. I. Ed. Leslie, who is well known here, having been local editor of the *Daily News*, will assume the management of the house, the name being changed to Park Theatre. Your correspondent bespeaks success for the new management and to the retiring manager, A. W. Thompson, tenders thanks for courtesies extended.

OIL CITY.

Opera House (Hempstead and [illegible], managers): Al. G. Field's Minstrels drew good house 4th; performance first-class. Little Nugget came 10th to large house, pleasing everybody. Ada Melrose, as Little Nugget, did clever work. Louise Arnot week 14th.

Item: Ada Melrose received from her father and mother on Christmas a pair of handsome diamond bracelets, and for her seventeenth birthday, which happened on the 9th, was given a party to which all the co. were invited.

LANCASTER.

Fulton Opera House (W. M. R. Williamson, manager): James H. Wallick drew good houses in The Cattle King 7-9. Ada Gilman, a bright soubrette actress, assisted by a good co. in Bubbling Over played to good business 10-12. The star suffered severely from neuralgia during her engagement here.

YORK.

Opera House (B. C. Pentz, manager): Jennie Winston in Boccaccio 9th to a big house. Miss Winston was greeted with enthusiasm. Balance of co. fair.

READING.

Grand Opera House (George M. Miller, manager): He, She, Him and Her did a large business 8-9; first-class performance. Stetson's Double Uncle Tom's co. to a large house 10th. Ringgold Band gave a fine concert to a crowded house 11th. The net proceeds were given to the sufferers of the silk mill disaster. Dudson Opera co. next, week.

Academy of Music (H. R. Jacobs, manager): The Kimball Opera co. in repertoire of popular operas week 9th to large business. Under the Lash 14-16; Keep it Dark 17-19; Hoodman Blind 21-27.

PITTSTON.

Music Hall (W. D. Evans, manager): A Legal Wreck, coming in contact with the cyclone 9th, business suffered in consequence. Passion's Slave attracted a large house 10th; scenery and co. first-class. Ranch 10, 16th; Field's Minstrels 18th; Lyceum Opera co. next.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Fantasma was presented here last week in better style than ever before and in consequence big business was the result. This week is divided between Clara Morris and Dockstader's Minstrels. The Paymaster next; Annie Pixley 28th.

Gaiety Opera House (Keith and Jacobs, managers): The attractions which the management are presenting here are such that the house is not large enough to hold the people, and many disappointed persons are seen nightly coming away from the box-office. The past week standing-room was at a premium, and the orchestra had to give way to the patrons. Harbor Lights was the attraction. This week The Wages of Sin; next, My Partner.

Westminster Musee: The management are out with a large list of attractions both in the curio hall and theatre.

NEWPORT.

Opera House (H. Bull, Jr., manager): Johnson and Slavin's Minstrels booked for 10th cancelled. Nothing this week.

Items: Adam Forepaugh has begun suit against the Old Colony Railroad Company for $25,000 for damages to his property at Fall River while en route to this city last Summer. The company allege that it is not liable as Forepaugh had a special contract in which he agreed to assume all risk.—Newport Lodge 104 B. P. O. E. has lately been presented by the New Bedford Lodge with a handsome set of framed resolutions in token of the latter's thanks for the hospitality extended New Bedford Lodge. A number of Newport Elks will attend a session of the New Bedford Lodge 20th.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Lotta played to the capacity of the house 11th [illegible] matinee in Pawn Ticket 210. The star was admirably supported by Charles L. Harris as Uncle Harris, and G. C. [illegible] as Montague Flash. Oliver Byron 12th.

COLUMBIA.

Columbia Opera House (Eugene Cramer, manager): Theo. Hamilton [illegible] and Estelle Clayton 3d to fair business; latter gave satisfaction. Lotta 10th; big advance sale. Helen Blythe 16th; McNish Minstrels 19th.

TENNESSEE.

MEMPHIS.

Memphis Theatre (Frank Gray, manager): Lost in New York last week to good business. Frederick Warde will hold the boards this week, and then comes Emma Abbott.

Items: Arrangements will soon be made to give Lon [illegible] a benefit. He has always worked hard to furnish [illegible] such as Mardi Gras, Fall of Paris, etc. At one time he had an interest in the leading theatre here, his brother Willie and Jake enjoying a share in all his enterprises.—Mrs. Dr. Longshore-Potts is charming the people this week with her bright and interesting lectures. She is delighted with Memphis.—Charles F. Kendrim, advance of Fred. Warde, and George H. Loomis, representing Emma Abbott, are here making arrangements for their people.—Gentry's Varieties and the Wonderland Museum are doing well.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Jane Coombs appeared in Bleak House 9th, to a fair audience and gave a very fine performance. The co. is a strong one. T., P. and W.'s Minstrels 10th, to a packed house.

NASHVILLE.

The Vendome (J. O. Milsom, manager): Rose Coghlan was booked for the first half of last week to play Jocelyn and Peg Woffington, but was taken suddenly ill Tuesday noon and the engagement had to be brought to a close. Monday night she seemed in good health and gave a splendid performance of Jocelyn before a large and cultured audience. The star, the co., and the play made a great hit, as they deserved. I have not seen a more enthusiastic audience in Nashville before in a long time. At the close of the third act Miss Coghlan was treated to a genuine Southern ovation. Her supporting co. is strong and unusually well cast, while the costumes are handsome and the scenery ample and beautiful. Webster-Brady's She 10-12. The houses were large and seemed thoroughly well pleased with the production, which was gorgeous and realistic. The co. is very satisfactory and the scenery is elaborate and well handled. Annie Boyle, always a favorite in Nashville, was charming and beautiful as She. A Possible Case [illegible]; Mask of Life 17-19; Fred. Warde next week.

The Grand (L. C. Hale and Co., managers): The [illegible] of Paris has been presented all the week to light business by Dr. Howard's Dramatic co. To-day Dr. Jekyll and Mr. Hyde was put on for the matinee and night performance. Dr. Howard should strengthen his co. In many respects it is made up of weak and incompetent people. P. F. Baker 14-16; The Boy Tramp [illegible].

The Masonic (R. H. [illegible], manager): The [illegible] Night Hawks co. 7-9. The house was crowded the opening night, but the attraction and the co. proved to be so inferior that empty benches greeted them on the remaining nights.

May's Opera House (Charles May, manager): A new and attractive variety bill was presented all the week by Manager May. The attendance has been good.

Items: Rose Coghlan has been confined to her room all week. She had sufficiently recovered though to leave to-day for Cincinnati, where she hopes to open on the 14th. During her illness she has had the sympathy of the public and many little attentions have been shown her. Miss Coghlan says this is the first time she has ever failed to appear when billed to do so.—[illegible] Siddons' Burlesque co. stranded here Wednesday.

KNOXVILLE.

Staub's Theatre (Fritz Staub, proprietor): The Little Tycoon Opera co. 8th; heavy business; audience very appreciative. Jane Coombs 10th, to a light house. T., P. and W.'s Minstrels 11th, to the largest house this season.

The Bijou Theatre continues to do a big business.

TEXAS.

WACO.

Opera House (J. P. Garland, manager): Phosa McAllister in Walter Standish's new historical drama entitled Theodora played to a large and refined audience 8th. Miss McAllister is in all respects equal to the task of presenting the Theodora of history. William F. Clifton was superb in the role of Fabius.

BRENHAM.

Grand Opera House (A. Simon, manager): Marie Prescott and R. D. McLean 4-5 to the largest houses this season.

Item: Miss Prescott has relatives living here, and your correspondent found an old schoolmate in G. [illegible], who is a prominent actor in the co.

HOUSTON.

Pillot's Opera House (Henry Greenwall and Son, managers): Theodora 2-3; light business; very bad weather. Janauschek 7-8 and matinee; only fair business.

Gray's Opera House (J. H. Hawley, manager): The Gilbert-Huntley co. extended their engagement until 9th, playing to excellent business, popular prices of admission obtaining.

FORT WORTH.

Opera House (George H. Dashwood, manager): The Webster-Brady co., with Anne Boyle as the star, gave After Dark and She 4-5 to good business. The co. carry good scenery and the acting is fair. Phosa McAllister, supported by William F. Clifton, presented Theodora 9-10, the attendance being in proportion to the general worth of the performance. Miss McAllister gave a fine interpretation of the character of Theodora.

GREENVILLE.

Cannon's Opera House (Frank Northern, manager): Alden Benedict in Monte Cristo 7th to the largest house of the season. The co. displayed [illegible] in a leading jeweler's window as a guarantee that their performance would be as good as that of any dramatic co. ever given in this city. It took, and the house was crowded; co. gave general satisfaction.

BEAUMONT.

Crosby Opera House (John B. Goodhue, manager): Janauschek in Meg Merrilies to good business 1st. A Night Off and the Prescott and McLean co. next week.

PARIS.

Babcock Opera House (John H. Walker, manager): Alden Benedict played Monte Cristo to a large audience 7th; play and co. pleased. A Cold Day 8th had a better audience than the play deserved. It is not a play that commends itself or can be commended to refined theatregoing people, even when seeking fun.

GALVESTON.

Tremont Opera House (Greenwall and Son, managers): Janauschek continued 3-5 in Meg Merrilies, Mary Stuart, and Macbeth to satisfactory business. Marie Prescott and R. D. McLean presented Virginius, Richard III., and The Winter's Tale to appreciative though not large audiences 7-8. Miss Prescott is a [illegible] artist, and can only be [illegible] in every undertaking. McLean is making steady advances, and can even now bear comparison with other and more prominent exponents of the legitimate; support fair. Daly's A Night Off opened to a crowded house 9th. The comedy is highly amusing, and interpreted by a co. of uniform excellence.

Item: Manager Frank V. Hawley wears a handsome diamond stud, the Christmas gift of Manager Bidwell, of New Orleans.

TEMPLE.

Bijou Opera House (J. I. Stephens, manager): The Galosses played a return engagement 4-5, to good business. Braving the World 7th to poor business, owing to bad weather.

AUSTIN.

Millett's Opera House (Captain C. F. Millett, manager): Theodora 4th, to good house. Miss McAllister and Mr. Clifton sustained their roles admirably. Co. fair. Janauschek 14th; A Night Off 16th; Lost in New York 18th.

HONEY GROVE.

Grand Opera House (L. C. Hill, manager): Irene Worrell Comedy co. closed their engagement 5th; results satisfactory, both artistically and financially.

SHERMAN.

Sherman Opera House (R. Walsh, manager): A very large audience witnessed She by the Webster-Brady co. on the evening of the 3d. They were warmly received. A Cold Day 9th; Lost in New York 11th.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): Joseph R. Grismer and Phoebe Davies 3-5. They drew large houses at every performance, notwithstanding the fact that they have two most wretched plays, Forgiven and The World Against Her. How such people can be content to go about with such rubbish is more than the average mortal can understand. When they came here with such plays as Called Back they were much more in their element, and we shall hope to see them again in good plays. The co. is very fair. Frank Hatch and Jenny Cleveland make a good scene or two of their Punch and Judy business.

Items: Manager Clawson is still in San Francisco on business.—William C. Morris, the artist who did the fine fresco work on the ceiling of the Salt Lake Theatre, died Jan. 5 of asphyxiation in New York, where he had gone to study for the Winter. Particulars of his death are wanting. He was a man generally known and respected in the city, and his untimely death is the theme of general conversation here. "Billy" Morris, as he was familiarly called, was an artist and a cultured gentleman.

VIRGINIA.

PETERSBURG.

Academy of Music (Charles W. Curtice, manager): Oliver Byron in The Upper Hand 7th, to fair business. Mrs. Alice J. Shaw, the Whistling Prima Donna, 10th, to a good house. This week Two Johns, McNish's Minstrels, He, She, Him and Her.

NORFOLK.

Academy of Music (Burger and Leath, managers): Lotta in Pawnticket No. 210 tested the capacity of the house 7th. Oliver Byron to a fair audience 8th, Corner Grocery to a small house 9th, and the Whistling Mrs. Shaw to a good house 10th were the attractions last week. This week, McNish, Ramza and Arno's Minstrels 14th; He, She, Him, Her 15-16; Bleak House 17th and the Two Johns 18th.

WEST VIRGINIA.

WHEELING.

Opera House (F. [illegible], manager): Barry and Fay 9th, presenting McKenna's Flirtation; business fair. Kate Castleton 11-12, surrounded by the best co. she has ever had, filled the house and delighted the crowd. Frederic Bryton 21-22, Shadows of a Great City 23th.

Grand Opera House (O. C. Genther, manager): A Soap Bubble 7-9; co. improved since last visit; business good. Monroe and Rice 10-12, with My Aunt Bridget and a splendid co.; S. R. O. at every performance. Thrown Upon the World 17-19; Passion's Slave 21-23.

Item: Elks' annual benefit Friday, 11th. Kate Castleton (who was presented with an elegant Elk pin, and made an honorary member of the organization), My Aunt Bridget co. and a host of home talent volunteered for the occasion, giving one of the most enjoyable entertainments of the season to a packed house.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Sparks Brothers 5th, to small house. The co. pleased the audience with their work. The Rose Lisle co. week, 7th, to very poor business at popular prices and gifts every night.

Item: Loved and Won, or Forget and Forgive, a comedy-drama by W. T. Taylor, of this town, will be produced soon at the Academy by home talent.

WISCONSIN.

MILWAUKEE.

Academy (Jacob Litt, manager): Barry Kennedy's Lights and Shadows, advertised to open 10th, did not open until 12th on account of a railroad accident. Good business. Hardie and Von Leer's On the Frontier 13th.

Grand Opera House (H. Nunnemacher, manager): Closed all week. Keller next week.

Standard (O. F. Miller, manager): A Living Lie played all week to fair business. Counterfeit 13th.

People's (J. F. Raynor, manager): Mignani Brothers' Star Specialty co. opened 7th to fair business. Night Owls next week.

SHEBOYGAN.

Opera House (J. H. Kohler, manager): Thomas I. Farron in Help 6th to a good house. Charles E. Verner 13th; A Noble Outcast 10th.

CHIPPEWA FALLS.

Opera House (L. E. Waterman, manager): T. J. Farron and co. in Help 1st; fair house, co. good. McDowell's Mr. Barnes of New York co. 7th; good house, excellent co.

MADISON.

Grand Opera House (J. B. Pepper, manager): Holden Comedy co. held the boards week 7th to crowded houses at popular prices; general satisfaction. Conts' Minstrels 17th.

BELOIT.

Goodwin's Opera House (Howard and Wilson, managers): Lost in London 10th to a good and well pleased house. The play is much changed from last season.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): The Dalys in Upside Down played to a fair-sized audience 7th, but were not as satisfactory as when they played Vacation last season. Scott-Mills Comedy co. in Chip o' the Old Block 14th.

CANADA.

HALIFAX.

Academy of Music (H. B. Clarke, manager): John S. Moulton's Dramatic co. held forth in popular comedy drama to overflowing houses nightly last week. As a comedian and actor Jay Hunt is unexcelled. The support was not, in some instances, equal to what Mr. Hunt should have to bring him out. He doubled in the parts of Danny Mann and Myles-na-Coppaleen in the Colleen Bawn, and did his work well in both characters. This co. continues this week.

Item: I am informed that Messrs. Moulton and Nugent are getting a character play for Jay Hunt and will star him next season. The weather is delightful; no snow so far this Winter.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Carrie Tutein in Struck Gas failed to please last week. The local press unanimously scored the co. severely.

Toronto Opera House (Shaw and Jacobs, managers): Edwin Arden in Barred Out last week to good business. C. W. Couldock in Hazel Kirke this week.

Item: The Theatrical Mechanics' Association receive a benefit at the Toronto Opera House on the 15th inst. Hazel Kirke will be the attraction.

WINNIPEG.

Princess Opera House (Campbell and Seach, lessees): The stock co. have drawn fair houses in The Banker's Daughter and Forget-Me-Not. E. A. McDowell's co. in Mr. Barnes of New York next week. The stock co. will visit Brandon.

HAMILTON.

Grand Opera House (Thos. Locke, manager): E. [illegible], supported by a good co., came 8th in [illegible], and as usual succeeded in giving satisfaction. The house was well filled and the audience was an appreciative one. A co. of amateurs played Ingomar 9th for the benefit of John Townsend, a veteran actor. The co. played remarkably well for amateurs and received considerable applause. The house was large. Jim the Penman, with Ada Dyas in the leading role, 11th to good business. The play and co. is the best that has been seen here for some time. Peck and Fursman's U. T. C. co. 18-19.

MONTREAL.

Academy of Music (Henry Thomas, manager): Stetson's Opera co. to splendid business last week. This return visit, as I predicted, was heartily welcomed. The Yeomen of the Guard was presented in the beginning of the week and later on Ruddygore and The Mikado. All the old favorites, Helen Lamont, Alice Carle, J. Gilbert and N. S. Burnham were applauded to the echo. The duet in the last act of The Yeomen between Mrs. Baker and Signor Brocolini is also worthy of special mention. This week Nellie McHenry in Three of a Kind and The Humming Bird.

Theatre Royal (Sparrow and Jacobs, managers): Hazel Kirke to good business. C. W. Couldock gave his well known and fine impersonation of Dunstan Kirke. He received a curtain call at the end of the third act. He was ably supported by Lillian Billings, who made a sweet and interesting Hazel. Raymond Holmes and Sydney Cowell as Pittacus Green and Dolly Dutton respectively, kept the fun going. Remainder of supporting co. good. This week, Mazeppa. Mrs. McKee Rankin in The Golden Giant Mine next week.

Item: Alice Carle made a distinct hit as Pitti Sing in The Mikado.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their advance dates every week, mailing them in time to reach us on Monday.

DRAMATIC COMPANIES.

A. M. Palmer's Jim the Penman (Eastern) Co.: London, Can., Jan. 17, Hamilton 18, Buffalo, N. Y., 19.

A. M. Palmer's Jim the Penman (Western) Co.: Topeka, Kas., Jan. 17-18, Leavenworth 19, Kansas City, Mo., 21-23, Hannibal 24, Springfield 25, Keokuk, Ia., 26.

Annie Pixley Co.: Philadelphia Jan. 7—two weeks.

A Night Off Co.: Austin, Tex., Jan. 16-17, Brenham 18, Temple 19, Waco 21-22, Dallas 23-24, Fort Worth 25-26.

A Brass Monkey Co.: Peoria, Ill., Jan. 17, Bloomington 18, Decatur 19.

A Legal Wreck Co.: Baltimore Jan. 14—week; Washington 21—week; Jersey City, N. J., 28—week.

A Possible Case: Chattanooga, Tenn., Jan. 17, Knoxville 18-19, Louisville 21—week.

[illegible] Co.: St. Louis Jan. 14—week.

A. R. Wilber's Co.: Paducah, Ky., Jan. 14—week; Owensboro 21—week.

Ada Gray Co.: Atlanta, Ga., Jan. 16-17, Chattanooga, Tenn., 18-19, Roanoke, Va., 21, Petersburg 22, National Soldiers' Home, 23, Norfolk 24, Richmond 25-26, Philadelphia 28—week.

Arthur Rehan's Co.: New Orleans Jan. 14—two weeks.

A Parlor Match Co.: N. Y. City Jan. 14—week.

A Hole in the Ground Co.: Louisville Jan. 17-19, Chicago 21—week; Kansas City 28—week.

A Postage Stamp Co.: Monmouth, Ill., Jan. 17, Galesburg 18, Bushnell 19, Davenport, Ia., 20, Washington 21, Fairfield 22, Keokuk 23, Fort Madison 24, Iowa City 25, Oskaloosa 26, Newton 28, Des Moines 29-30.

A Soap Bubble Co.: Indianapolis, Ind., Jan. 14—week; Logansport 21, Marion 22, Fort Wayne 24, Bucyrus, O., 25, Lima 26, Cleveland 28—week.

After Dark (Webster-Brady) Co.: Chicago Jan. 21—week.

A Noble Son Co.: Philadelphia Jan. 14—week.

Adams and Cook's Dramatic Co.: Fitchburg, Mass., Jan. 14—week; Springfield 21—week; Holyoke 28—week.

A Grass Widow Co.: Mystic, Ct., Jan. 17, New London 18, Westerly, R. I., 19, South Framingham, Mass., 21, Taunton 22, Fall River 23, Brockton 24, New Bedford 25, Marlboro 26.

A Tin Soldier Co.: Brooklyn, E. D., Jan. 14—week; Harlem, N. Y., 21—week.

Around the World in Eighty Days Co.: Little Rock, Ark., Jan. 16-17, Fort Smith 18, Springfield, Mo., 19, Joplin 21, Fort Scott, Kas., 22, Sedalia, Mo., 23, Kansas City 24-26.

Among the Pines Co.: Buffalo, N. Y., Jan. 14—week.

A Cold Day Co.: Dallas, Tex., 16-17, Corsicana 18, Waco 19, Hearne 21, Bryan 22, Brenham 23, Austin 24, San Antonio 25-26, Houston 28-29, Galveston 30-31.

Bunch of Keys (Eastern) Co.: Boston Jan. 14—week; Hartford, Ct., 21-23, Meriden 24, New Haven 25-26, Brooklyn, N. Y., 28—week.

Bunch of Keys (Southern) Co.: New Orleans Jan. 14—week.

Beacon Lights Co.: Greenfield, Mass., Jan. 17, Springfield 18-19, Lynn 21-22, New Haven, Ct., 23-24, Bridgeport 25-26, N. Y. City 28—week.

Booth-Barrett Co.: Baltimore Jan. 14—week; Boston 21—four weeks.

Brown's Comedy Co.: Laporte, Ind., Jan. 14—week; South Bend 21—week.

Barry and Fay Co.: Boston, Mass., Jan. 14—week; Lawrence 21, Lowell 23, Salem 25.

Burr Oaks: Cincinnati Jan. 14—week.

Baldwin-Melville Co.: Marlboro, Mass., Jan. 14—week; Bethlehem, Pa., 21—week.

Creston Clarke Co.: San Antonio, Jan. 17-19, Austin 21-22, Waco 23-24, Dallas 25-26, Fort Worth 28, Denison 30, Sherman Feb. 1, Paris 2.

Charles A. Gardner Co.: Greenville, Pa., Jan. 18, Youngstown, O., 19, Beaver Falls, Pa., 21, Franklin 22, Oil City 23, Jamestown, N. Y., 24, Bradford, Pa., 25, Olean 26.

Coquelin-Hading Co.: City of Mexico Jan. 7—two weeks.

Claire Scott: Brockport, N. Y., Jan. 21—week.

Crystal Slipper Co.: Chicago Jan. 7—four weeks.

Charles E. Verner Co.: Oshkosh, Wis., Jan. 21, Racine 24, Michigan City, Ind., 25, La Porte 26.

Capt. Jack Crawford: London, O., Jan. 17, Xenia 18, Cincinnati 21—week.

Cora Tanner Co.: Philadelphia Jan. 14—week; Washington 21—week; Baltimore 28—week.

Callicotte Co.: Harvard, Neb., Jan. 14—week.

Corinne-Evangeline Co.: Cleveland Jan. 14—week.

Corner Grocery Co.: Philadelphia Jan. 14—week.

Dan Sully: Louisville Jan. 14—week; Cincinnati 21—week; Washington 28—week.

Dore Davidson: Columbus, O., Jan. 18, Cincinnati 21—week; Cleveland 28—week.

Denman Thompson: New York, Aug. 30—indefinite.

Dr. Charles L. Howard's Co.: Huntsville, Ala., Jan. 17, Chattanooga, Tenn., 18-19, Gadsden, Ala., 21, Anniston 22-23, Talladega 24, Selma 26.

Dark Secret Co.: Chicago Jan. 7—two weeks; St. Paul, Minn., 21—week; Minneapolis 28—week.

Daly Sisters Co.: Saratoga, N. Y., Jan. 17, Glens Falls 18, Rutland, Vt., 19.

Dowling-Hasson Co.: Brooklyn, N. Y., Jan. 14—two weeks, Boston 28—week.

Edwin Tanner: Minonk, Ill., Jan. 17, Streator 19, Milwaukee, Wis., 21—week.

Edwin F. Mayo: Brooklyn, N. Y., Jan. 14—week.

Effie Ellsler: Greenville, Miss., Jan. 17, Pine Bluffs, Ark., 18, Little Rock 19.

Edwin Stuart Co.: Freeport, Ill., Jan. 14—week; Elgin 21—week.

E. A. McDowell Co.: Winnipeg, Can., Jan. 14—week; Port Arthur 21—week; Ottawa 28—week.

Edwin Arden: Buffalo, N. Y., Jan. 14—week; Cleveland 21—week.

Emma Frank's Dot Co.: Cleveland, O., Jan. 14—week; Buffalo, N. Y., 21—week; Wheeling, W. Va., 28-30, Braddock, Pa., 31, Altoona, 1-2.

Ethel Tucker: Newburg, N. Y., Jan. 14—week.

Estelle Clayton: Parkersburg, W. Va., Jan. 17, Wheeling 18-19, New Castle, Pa., 21, Uniontown 22.

Ezra Kendall: St. Joseph, Mo., Jan. 21, Ottawa, Kas., 22, Emporia 23, Fort Scott 24, Joplin, Mo., 25, Parsons, Kas., 26.

Fanny Davenport: N. Y. City, Jan. 14—week.

Fantasma Co.: N. Y. City, Jan. 14—week; Baltimore 21—week; Pittsburg 28—week.

Florence Hamilton: Valparaiso, Ind., Jan. 14—week.

Frank Davidson: Saltsburg, Pa., Jan. 17, Tarentum 18-19.

Floy Crowell: Wilmington, Del., Jan. 14—week; Baltimore 21—week; Shamokin, Pa., 28—week.

Francesca Redding: Auburn, N. Y., Jan. 14—week; Seneca Falls 21—week; Binghamton 28—week.

Frank Daniels: Chicago Jan. 14—week.

Frederick Lonanger's Dramatic Co.: Corunna, Mich., Jan. 16-17, Bancroft 18-19.

Fate Co.: Reading, Pa., Jan. 17-19, Philadelphia 21—week; Lancaster 28-30, Wilmington, Del., 31-Feb. 2.

Fashions Co.: N. Y. City Jan. 14—two weeks.

Frank Lindon: Eureka Springs, Ark., Jan. 16-18, Van Buren 19; Clarksville 21.

Fair Play Co.: Buffalo, N. Y., Jan. 14—week.

Florence Comedy Co.: St. Paul, Minn., Jan. 14—week; Omaha, Neb., 21-23, Hastings 24, Lincoln 25-26, St. Joseph, Mo., 28-29, Atchison, Kas., 30, Leavenworth 31, Topeka, Feb. 1-2.

Frederick Warde's Co.: Memphis, Tenn., Jan. 14—week; Nashville 21—week; Knoxville 28, Chattanooga 29, Gadsden, Ala., 30, Birmingham 31, Meridian, Miss., Feb. 1, Vicksburg 2.

George Ober Co.: Delaware, O., Jan. 17, Chillicothe 18, Wellston 19, Wheeling, W. Va., 24-26.

Gilbert-Huntley Co.: San Antonio, Tex., Jan. 14—week.

Gibson and Ryan: Buffalo, N. Y., Jan. 14—week.

Gus Williams: Elmira, N. Y., Jan. 17, Ithaca 18, Cortland 19, Seneca Falls 21, Auburn 22, Lyons 23, Syracuse 24-26, Rochester 28-30.

Graham Earle: Warren, O., Jan. 14—week; [illegible] 21—week.

George Dayton: Sacramento, Cal., Jan. 17—

GRAY-STEPHENS Co.: Chicago, Ill., Jan. 14—week; Bloomington 20-23, Quincy 24-26, St. Louis 28—week.
GOLDEN GIANT MINE Co.: Troy, N. Y., Jan. 14—week; Montreal, Can., 21—week; Toronto 28—week.
GORDON & CURTIS: Lancaster, Pa., Jan 14—week.
GUNN'S COMEDY BUBBLE: Springfield, Mo., Jan. 21—week.
HENRIETTA BERLEUR: Baltimore Jan. 14—week; Richmond, Va., 21-23, Norfolk 24-26.
HARRY AMLAR: Cleveland Jan. 14—week.
HELEN [illegible]: Lincoln, Neb., Jan. 14—week.
HAZEL KIRKE Co.: Toronto, Can., Jan. 14—week; Buffalo, N. Y., 21—week; Cleveland 28—week.
HOYT'S Co.: Halifax, N.S., Jan. 14—two weeks.
HELD BY THE ENEMY (Eastern) Co.: Lima, O., Jan. 17, Dayton 18-19, Detroit, Mich., 21-23, Springfield, O., 24, Akron 25, Youngstown 26, Wheeling, W. Va., 28-29, McKeesport, Pa., 30, Oil City 31, Meadville Feb. 1, Titusville 2.
HELD BY THE ENEMY (Western) Co.: Newark, N. J., Jan. 14—week; N. Y. City 21—week.
HELEN BARRY: Dubuque, Ia., Jan. 17, La Crosse, Wis., 18, Winona, Minn., 19, St. Paul 21—week; Minneapolis 28—week.
HE, SHE, HIM AND HER Co.: Petersburg, Va., Jan. 17, Richmond 18-19, Wilmington, N. C., 21, Charleston, S. C., 22-23, Savannah, Ga., 24-25, Macon 26, Atlanta 28-29, Birmingham, Ala., 30, Montgomery 31, Selma Feb. 1, Pensacola, Fla., 2.
HERNE'S HEARTS OF OAK Co.: Chicago Jan. 14—week.
HERNE'S DRIFTING APART Co.: Chicago Jan. 14—indefinite.
HARBOR LIGHTS Co.: Washington Jan. 14—week.
HIS NATURAL LIFE Co.: Milwaukee Jan. 17-19, Chicago 21—week.
HALLEN AND HART: Erie, Pa., Jan. 17, Bradford 18, Olean, N. Y., 19, Albany 21-22, Gloversville 23, Watertown 24, Auburn 25, Lockport 26, Buffalo 28-30, Rochester 31-Feb. 2.
HOLDEN Co.: Aurora, Ind., Jan. 14—week.
HARRY LINDLEY: Grafton, W. Va., Jan. 17, Piedmont 18.
IRENE WORRELL: Neosho, Mo., Jan. 17-19.
IVY LEAF Co.: Council Bluffs, Ia., Jan. 17, Omaha, Neb., 18-19, Marshalltown, Ia., 20, Iowa City 22, Clinton 23, Dubuque 24, Rockford, Ill., 25, Elgin 26, Chicago 28—week.
IDA VAN COURTLAND Co.: Lansing, Mich., Jan. 14—week; East Saginaw, 21-23, Bay City 24-26; Battle Creek 28—week.
JOHN WILD Co.: N. Y. City Jan. 21—week.
J. B. POLK: N. Y. City Jan. 14—week; Plainfield, N. J., 21, New Brunswick 22, Easton, Pa., 23, Paterson 24-26, Albany, N. Y., 28—week.
JULIA MARLOWE: Milwaukee, Wis., 17-19.
JOHN S. MOULTON Co.: Monckton, N. B., Jan. 21-23, St. John 24-26, Portsmouth, N. H., 28-30, Haverhill, Mass., Feb. 1-2.
J. S. MURPHY: Baker City, Ore., Jan. 17, Boise City, Idaho, 18, Shoshone 19, Logan, Utah, 21, Ogden 22, Salt Lake City 23-24, Spanish Fork 25, Provo City 26, Gunnison, Col., 28, Buena Vista 29, Leadville 31-Feb. 2.
JENNIE CALEF: Taunton, Mass., Jan. 17-19, Rochester, N. Y., 21—week.
JANAUSCHEK Co.: Waco, Tex., Jan. 16-17, Fort Worth 18-19, Dallas 21-22, Denison 23, Sherman 24, Paris 25, Texarkana 26, Hot Springs, Ark., 28-29, Little Rock 30-Feb. 1.
JAMES CONNOR ROACH Co.: Batavia, N. Y., Jan. 17, Lockport 18, Dunkirk 19, Cleveland 21—week.
JANE COOMBS: Richmond, Va., Jan. 18-19, Fredericksburg 21, Hagerstown, Md., 22, Cumberland 23, Uniontown, Pa., 24, McKeesport 25, Wheeling, O., 26, Massillon 28, Kenton 29, Lima 30.
JENNIE HOLMAN: Columbus, Miss., Jan. 14—week; Tupelo 21—week; Jasper, Ala., 28—week.
J. K. EMMET Co.: Houston, Tex., Jan. 16-17, Dallas 18-19, Denison 21, Sherman 22, Fort Worth 23-24, Waco 25-26.
JAMES-WAINWRIGHT Co.: New Haven, Ct., Jan. 17, Meriden 18, Waterbury 19, Philadelphia 21—week; N. Y. City 28—week.
JAMES H. WALLICK: Syracuse, N. Y., Jan. 17-19, Rochester 21—week.
JOSEPH MURPHY Co.: Minneapolis, Minn., Jan. 14—week; Cedar Rapids, Ia., 21, Des Moines 22-23, Rock Island, Ill., 24, Peoria 25, Decatur 26.
JOHN A. STEVENS Co.: Chicago Jan. 21—two weeks.
KIMBALL MERRIMAKERS: Brooklyn, N. Y., Jan. 14—week.
KATE CLAXTON Co.: Buffalo, N. Y., Jan. 17-19, Cincinnati 21—week; St. Louis 28—week.
KENTUCK Co.: Brooklyn, N. Y., Jan. 14—week.
KATE CASTLETON Co.: Pittsburg, Pa., Jan. 14—week; Toronto, Can., 21—week; Montreal 28—week.
KEEP IT DARK Co.: Syracuse, N. Y., Jan. 14-17, Utica 18-19.
KINDERGARDEN Co.: Philadelphia Jan. 14—week.
LILLIAN LEWIS: Eureka Springs, Ark., Jan. 16-17, Fayetteville 19.
LORD CHUMLEY Co.: Rochester, N. Y., Jan. 14—week; Syracuse 21—week.
LITTLE NUGGET Co.: Alliance, O., Jan. 17, Elyria 18, Sandusky 19, Detroit 21—week.
LOTTA Co.: New Orleans Jan. 14—week.
LOST IN NEW YORK Co.: Fort Worth, Tex., Jan. 16-17, Austin 18-19, San Antonio 20-22, Columbus 23, Houston 24, Galveston 25-26.
LOUISE ARNOT: Oil City, Pa., Jan. 14—week; Meadville 21—week.
LILLIAN KENNEDY Co.: New Brunswick, N. J., Jan. 14—week; Lancaster, Pa., 21—week; Columbia 28—week.
LIZZIE EVANS Co.: St. Louis Jan. 14—week.
LEWIS MORRISON: New Castle, Pa., Jan. 17, Franklin 18, Titusville 19, Buffalo 21-23, Rochester 24-26.
LE VOYAGE EN SUISSE Co.: Cincinnati Jan. 14—week.
LYDIA THOMPSON Co.: San Bernardino, Cal., Jan. 16-17, Pasadena 18, Santa Barbara 19.
LABADIE-ROWELL Co.: Geneseo, N. Y., Jan. 18, Painted Post 22, Penn Yan 25, Geneva 26, Waterloo 28, Moravia 29.
LYCEUM THEATER WIFE Co.: Jersey City, N. J., Jan. 14—week.
LOST IN LONDON Co.: Streator, Ill., Jan. 17, Bloomington 18, Alton 19, St. Louis 21—week.
LYON COMEDY Co.: Connersville, Ind., Jan. 14—week.
LIGHTS AND SHADOWS Co.: Chicago Jan. 14—week.
LITTLE LORD FAUNTLEROY (French's) Co.: Portsmouth, N. H., Jan. 17, Newburyport, Mass., 18, Amesbury 19.
LIGHTS O' LONDON: Cincinnati, Jan. 14—week.
MAUDE BANKS Co.: Keokuk, Ia., Jan. 14—week.
MONTE CRISTO (Aiden Benedict) Co.: New Orleans Jan. 14—week; Natchez, Miss., 21, Jackson 22, Yazoo City 23, Meridian 24, Selma, Ala., 25, Montgomery 26, Huntsville 28, Shelbyville, Tenn., 29.
MINNIE MADDERN Co.: Cleveland Jan. 17-19.
MORA Co.: Brockton, Mass., Jan. 14—week; Hudson, N. Y., 21—week.
MOORE AND VIVIAN Co.: Philadelphia Jan. 14—week.
MME. NEUVILLE Co.: St. Louis Jan. 14—week.
MAY HOLDEN Co.: Aurora, Ind., Jan. 14—week.
MARGARET MATHER: Detroit, Mich., Jan. 14—week; Chicago 21—week.
MYRA GOODWIN: Lynn, Mass., Jan. 17, Salem 20.
MAGGIE MITCHELL: Scranton, Pa., Jan. 17, Easton 18, Trenton, N. J., 19, Washington 21—week; Philadelphia 28 Feb. 2.
MAUDE ATKINSON Co.: Tallahassee, Fla., Jan. 16-19.
MURRAY AND MURPHY: Frankfort, Ky., Jan. 17, Lexington 18, Ironton, O., 19, Columbus 21-23, Steubenville 24, Uniontown, Pa., 25, McKeesport 26, Connellsville 28, Altoona 29, Johnstown 30, Beaver Falls 31, New Castle Feb. 1, Youngstown, O., 2.
MILTON NOBLES: Rochester, N. Y., Jan. 17-19.
MONTE CRISTO (James O'Neill): Chicago Jan. 14—week.
MAGGIE BREYER Co.: Huntington, Ind., Jan. 14—week.
MRS. POTTER: N. Y. City Dec. 24—indefinite.
MARY ANDERSON Co.: Philadelphia Jan. 14—two weeks.
MATHIAS SANDORF Co.: Kansas City Jan. 14—week.
MRS. LANGTRY Co.: N. Y. City Jan. 7—indefinite.
MY PARTNER Co.: Brooklyn, E. D., Jan. 14—week; Providence, R. I., 21—week; Newark, N. J., 28—week.
MAZULM Co.: San Francisco Dec. 24—four weeks.
MATTIE VICKERS: Chicago Jan. 14—week.
MONROE AND RICE: Harrisburg, Pa., Jan. 17, Philadelphia 21—week.
NATURAL GAS Co.: Detroit Jan. 14—week.
NOBODY'S CHILD Co.: Geneseo, N. Y., Jan. 17, Avon 18.
NELLIE MCHENRY: Montreal, Can., Jan. 14—week; Boston, Mass., 21—week; Lawrence 28, Lowell 29, Haverhill 30, Salem 31, Lynn Feb. 1, Springfield 2.
N. C. GOODWIN Co.: Boston Jan. 7—two weeks; N. Y. City 21—week.
N. S. WOOD Co.: Chicago Jan. 14—three weeks.
NELLIE WALTERS'S Co.: Plaquemine, La., Jan. 16-17, Donaldsonville 18-19, New Orleans 21—week.
ONE OF THE BRAVEST Co.: Lynn, Mass., Jan. 17-19, Worcester 21, Norwich, Ct., 22, Ansonia 23, Danbury 24, Norwalk 25, Trenton, N. J., 26, Norristown, Pa., 28, Hanover 29, York 30.
OUR PICNIC Co.: Bradford, Pa., Jan. 17, Corry 18, North East 19.
OLIVER BYRON Co.: St. Augustine, Fla., Jan. 17-18, Palatka 19, Sanford 21, Orlando 22-23, Ocala 24, Jacksonville 25-26, Thomasville, Ga., 28, Macon 29, Atlanta 30-31, Birmingham, Ala., Feb. 1-2.
[illegible] A FARMER'S DAUGHTER Co.: Milford, Mass. [illegible] 17, Lawrence 18, Gloucester 19, Amesbury 21, [illegible], N. H., 22, Portsmouth 23, Dover 24, Rochester [illegible], Nashua 26, Suncook 28, Concord 29, Franklin 30, Laconia 31.
[illegible] New Milford, Ct., Jan. 17, Falls [illegible] [H]artford 19, Unionville 21, Plainville [illegible] Seymour 24, Torrington 25, Winsted [illegible]
[illegible] Co.: Pittsburg Jan. 14—week; [illegible] 21-23, Baltimore 28—week.
[illegible]: David City, Neb., Jan. 17, [illegible]hoo 22, Plattsmouth 26.
[illegible] WALL Co.: Albany, N. Y., Jan. [illegible] 23, Syracuse 24-26, Rochester 28.

OLD O[illegible] Co.: Albert Lea, Minn., Jan. 17, Winnebago City 18, Sioux Falls, Dak., 19.
PECK'S BAD BOY (Atkinson) Co.: Milwaukee, Wis., Jan. 14—week; Kansas City, Mo., 21—week.
PAVEMENTS OF PARIS Co.: Huntsville, Ala., Jan. 17, Dalton, Ga., 18, Rome 19, Gadsden, Ala., 21, Anniston 22, Talladega 23, Montgomery 24, Opelika 25, Columbus, Ga., 26, Troy, Ala., 28, Eufaula 29, Fort Gaines, Ga., 30, Dawson 31, Americus Feb. 1, Albany 2.
PAT MULDOON Co.: Beardstown, Ill., Jan. 17, Springfield 18, Bloomington 19.
PHOSA MCALLISTER: Memphis, Tenn., Jan. 17-19.
PAUL KAUVAR Co.: Baltimore Jan. 14—week; N. Y. City 21—week.
PASSION'S SLAVE Co.: Williamsport, Pa., Jan. 17, Lock Haven 18, Tyrone 19, Wheeling, W. Va., 21-23, McKeesport, Pa., 24, Mansfield, O., 25, Defiance 26, Chicago 28—week.
PAT ROONEY Co.: Newark, N. J., Jan. 14—week.
PEOPLE'S THEATER (G. A. Hill) Co.: Bristol, Pa., Jan. 14—week.
PRESCOTT-MCLEAN Co.: New Orleans, La., Jan. 14—week; Baton Rouge 21, Natchez, Miss., 22, Vicksburg 23-24, Greenville 25, Jackson 26, Meridian 28, Mobile, Ala., 29, Pensacola, Fla., 30, Montgomery, Ala., 31, Selma Feb. 1, Anniston 2.
PAULINE PARKER: Minneapolis, Minn., Jan. 14—week.
PARTNERS Co.: Brooklyn, N. Y., Jan. 14—week.
RANCH 10 Co.: Carbondale, Pa., Jan. 17, Honesdale 18, Scranton 19.
ROYCE AND LANSING Co.: Fort Worth, Tex., Jan. 17, Dallas 18, Weatherford 19.
ROLAND REED: N. Y. City Jan. 14—week; Brooklyn 21—week; Haverhill, Mass., 28, Newburyport 29, Gloucester 30, Brockton 31, New Bedford Feb. 1.
RUBY LA[illegible] Co.: Aberdeen, Dak., Jan. 7—two weeks.
ROBSON AND CRANE Co.: Boston Jan. 14—three weeks.
ROSE COGHLAN Co.: Cincinnati Jan. 14—week; Buffalo, N. Y., 21—week; Boston 28—week.
RICHARD MANSFIELD'S Co.: London, Eng., Aug. 4—indefinite.
REUBEN GLUE Co.: Toledo, O., Jan. 14—week.
RHEA: Hartford, Ct., Jan. 17-19, Willimantic 21, Woonsocket, R. I., 22, Newport 23, Fall River, Mass., 24, Brockton 26.
ROBERT MANTELL Co.: Albany, N. Y., Jan. 17-19, Schenectady 21, Troy 22-23, Albany 24-26, N. Y. City 28—week.
ROSINA VOKES: Philadelphia Jan. 7—two weeks; Syracuse, N. Y., 21-23, Newburg 24, Trenton, N. J., 25, Orange 26.
ROBERT DOWNING: Indianapolis, Ind., Jan. 17, Danville, Ill., 18, Decatur 19, Springfield 21, Peoria 22-23, Evansville, Ind., 24, Terre Haute 25-26.
ROMANY RYE Co.: Philadelphia, Jan. 14—week.
REDMUND-BARRY Co.: Meadville, Pa., Jan. 17, Erie 18, Bradford 19, Chicago 21—week.
ROSE LISLE: Portsmouth, O., Jan. 14—week; Chillicothe 21, Washington 22, Dayton 23, Piqua 24-26.
SHIPPED BY THE LIGHT OF THE MOON Co.: Hoboken, N. J., Jan. 14—week; N. Y. City 21—week; Brooklyn 28—week.
STREETS OF NEW YORK Co.: Waukesha, Wis., Jan. 17, Oshkosh 18, Chicago 21—week.
SOL SMITH RUSSELL Co.: Charlottesville, Va., Jan. 17, Lynchburg 18, Danville 19, Raleigh, N. C., 21, Norfolk, Va., 22-23, Richmond 24-26; Boston 28—week.
SIBERIA Co.: St. Louis, Mo., Jan. 14—week; Kansas City 21—week; Omaha, Neb., 28—week.
SEYMOUR-STRATTON Co.: Middletown, N. J., Jan. 14—week.
STRUCK GAS Co.: Philadelphia Jan. 14—week.
SAWTELLE COMEDY Co.: Hoosick Falls, N. Y., Jan. 14—week.
SHE (Gillette) Co.: Washington, Jan. 14—week.
SI PERKINS Co.: Georgetown, Ky., Jan. 17, Paris 18, Winchester 19, Mount Sterling 21, Ashland 22, Huntington, W. Va., 23, Ironton, O., 24, Portsmouth 25, Jackson 26.
STANDARD THEATER (Ramage and Freeman) Co.: Fort Madison, Ia., Jan. 14—week; Vinton 21—week; Des Moines 28—week.
SALLIE HINTON'S Co.: Clearfield, Pa., Jan. 14—week.
STILL ALARM Co.: N. Y. City, Dec. 31—three weeks.
STORM BEATEN Co.: Moberly, Mo., Jan. 19, Kansas City 21—week.
SI PLUNKARD Co.: Mount Carmel, Pa., Jan. 17, Shamokin 18, Ashland 19.
SHE (Webster-Brady) Co.: Terre Haute, Ind., Jan. 17, Lafayette 18, Logansport 19, Chicago 21—two weeks.
SYDNEY WORTH: Blossburg, Pa., Jan. 14—week.
SHADOWS OF A GREAT CITY: Detroit, Mich., Jan. 14—week; Sandusky, O., 21, Akron 22, Youngstown 23, Wheeling, W. Va., 24, Zanesville, O., 25, Springfield 26, Cincinnati 28—week.
THE TWO SISTERS Co.: Concord, N. H., Jan. 18.
THE TIGRESS Co.: Worcester, Mass., Jan. 16-17, Hartford, Ct., 18-19, New Haven 21-22, Brooklyn 28—week.
TERRY THE SWELL Co.: Chicago Jan. 7—two weeks.
THE STOWAWAY Co.: Kansas City, Mo., Jan. 17-19.
TWO JOHNS Co.: Richmond, Va., Jan. 15-17, Norfolk 18-19.
THE FUGITIVE Co.: Brooklyn, N. Y., Jan. 14—week.
THE RULING PASSION Co.: Columbus, O., Jan. 14—week.
TWELVE TEMPTATIONS Co.: Rochester, N. Y., Jan. 17-19.
TAVERNIER Co.: Lansing, Mich., Jan. 14—week.
THEO. HAMILTON Co.: Birmingham, Ala., Jan. 18-19, Selma 21, Eufaula 22-23, Albany, Ga., 24, Brunswick 25-26, St. Augustine, Fla., 28, Jacksonville 29-30.
TWO OLD CRONIES Co.: Elmira, N. Y., Jan. 17, Scranton, Pa., 18, Wilkesbarre 19.
THOMAS W. KEENE Co.: Brooklyn, E. D., Jan. 14—week.
THE RUNAWAY WIFE: N. Y. City Jan. 14—week.
THROWN UPON THE WORLD Co.: Wheeling, W. Va., Jan. 17-19.
TRUE IRISH HEARTS Co.: Altoona, Pa., Jan. 17, Harrisburg 18, Allentown 19, N. Y. City 21—two weeks.
THE MYSTERY OF A HANSOM CAB Co.: Chicago Jan. 14—week.
THE FIREMAN'S WARD Co.: Mansfield, O., Jan. 21, Mount Vernon 22, Newark 23.
THE PAYMASTER Co.: Newport, R. I., Jan. 17, Fall River, Mass., 18-19, Providence, R. I., 21—week.
THOMAS GARRICK Co.: Mexico, Mo., Jan. 16-17, Fulton 18-19, Jefferson City 21-23, Bowling Green, Ky., 24.
UNCLE TOM'S CABIN (Stetson) Co.: Mahanoy City, Pa., Jan. 17, Ashland 18, Shenandoah 19.
UNCLE TOM'S CABIN (Senor and Webber) Co.: N. Y. City Jan. 14—week.
UNCLE TOM'S CABIN (Owens) Co.: Washington, Ind., Jan. 17, Mitchell 18, Salem 19.
ULLIE AKERSTROM Co.: Johnstown, Pa., Jan. 14—week; Harrisburg 21—week; Altoona 28—week.
ULMER Co.: McPherson, Kas., Jan. 17, Hutchinson 18-19, Emporia 21, Topeka 22-24, Leavenworth 25-26.
VACATION Co.: Leavenworth, Kan., Jan. 17, St. Joseph, Mo., 18-19, Kansas City 21—week.
WAITE'S COMEDY Co.: Rome, N. Y., Jan. 14—week.
WATER QUEEN Co.: Kansas City Jan. 14—week.
WE, US & Co.: Rochester, N. Y., Jan. 14—week; Troy 21—week.
WHITE SLAVE Co.: Paterson, N. J., Jan. 17-19, N. Y. City 21—week, Brooklyn 28—week.
WAGES OF SIN Co.: Providence, R. I., Jan. 14—week.
W. J. SCANLAN: N. Y. City Jan. 21—week.
ZOZO Co.: Chicago, Ill., Jan. 14—week; Elgin 21, Rockford 22, Oshkosh, Wis., 24, Milwaukee 25-26.

OPERA AND CONCERT COMPANIES.

A TRIP TO AFRICA (Duff's) Co.: Wheeling, W. Va., Jan. 16-17.
BENNETT AND MOULTON OPERA Co. (A): Poughkeepsie, N. Y., Jan. 14—week; Rochester 21—week.
BOSTON IDEALS: Boston Jan. 7—two weeks.
BENNETT AND MOULTON OPERA Co. (B): Holyoke, Mass., Jan. 14—week; Pittsfield 21—week; Elizabeth, N. J., 28—week.
BOSTONIANS: Denver, Col., Jan. 14—two weeks.
BOSTON STARS: York, Pa., Jan. 17, Harrisburg 18, Hollidaysburg 19, Altoona 21, Johnstown 22, Greensburg 24, Pittsburg 25, Uniontown 26, Washington 28, Steubenville 29, Columbiana 30, New Castle 31, Sharpsville Feb. 1, Union City 2.
CORINNE OPERA Co.: Kansas City Jan. 14—week.
CARLETON OPERA Co.: San Francisco Dec. 24—five weeks.
CLARA LOUISE KELLOGG: Toronto, Can., Jan. 14—week.
CONRIED OPERA Co.: Chicago Dec. 31—indefinite.
EMMA ABBOTT OPERA Co.: Memphis, Tenn., Jan. 21—week.
EMMA JUCH Co.: Plainfield, N. J., Jan. 29, New Haven, Ct., 30, Bridgeport 31, Trenton, N. J., Feb. 1, New Brunswick 2.
HAMLIN'S CONCERT Co.: Delhi, N. Y., Jan. 14—week; Norwich 21—week; Hagerstown, Md., 28—week.
HUDSON ECKERT JUVENILE OPERA Co.: Cedar Rapids, Ia., Jan. 16-17, Boone 18-19, Jefferson 21-22, Lincoln, Neb., 23-24, Omaha 25-26, Fremont 28, Hastings 29, Grand Island 30, Beatrice 31.
HEINE CONCERT Co.: Oregon City Jan. 17-18, Olympia, Wash. Ter., 21-22, Tacoma 23, Seattle 24.
JULES GRAU OPERA Co.: New Orleans Jan. 14—week; Pensacola, Fla., 21-23, Tallahassee 24-26, Jacksonville 28—week.
KIMBALL OPERA Co.: Philadelphia Jan. 14—two weeks; Providence, R. I., 28—week.
KATE BENSBERG OPERA Co.: Chillicothe, O., Jan. 17, Marietta 18, Parkersburg, W. Va., 19, Hagerstown, Md., 22, Chambersburg, Pa., 23, Carlisle 24.
LUCIER FAMILY: Collinsville, Ct., Jan. 17, New Hartford 18, Winsted 19.
LONDON GAIETY BURLESQUE Co.: Boston Jan. 7—two weeks.
LYCEUM OPERA Co.: Lancaster, Pa., Jan. 17-19.
MCCAULL'S Co.: Washington Jan. 7—two weeks.
MACCOLLIN OPERA Co.: Jackson, Mich., Jan. 14—week; Grand Rapids 21—week.
MCGIBENY FAMILY: Togus, Me., Jan. 17, Hallowell 18, Skowhegan 19.
MUSIN CONCERT Co.: Geneseo, Ill., Jan. 19, Streator 21, De Kalb 22, Greencastle, Ind., 23, Xenia, O., 24, Lexington, Ky., 25, Huntington, W. Va., 26, Elkhart, Ind., 29, Milwaukee, Wis., 30, Watertown 31.
NADJY (Aronson) Co.: Chicago Jan. 7—four weeks.
NOSS FAMILY: Moorestown, N. J., Jan. 17, Camden 18, Clayton 19, Morristown 21, Millville 22, Elmer 23, Bridgeton 24, Vineland 25, Salem 26, Woodstown 28, Woodbury 29, Philadelphia, Pa., 30, Chester 31, Tacony Feb. 1, New Castle, Del., 2.
PEARL OF PEKIN Co.: N. Y. City Jan. 7—three weeks.
SAID PASHA OPERA Co.: Philadelphia Jan. 14—indefinite.
SIMMONS'S LITTLE TYCOON Co.: Montgomery, Ala., Jan. 17, Mobile 18-19, New Orleans 21—week.
STETSON OPERA Co.: Waterville, Me., Jan. 17, Portland 18-19, Biddeford 21, Portsmouth, N. H., 22, Manchester 23, Concord, 24, Haverhill, Mass., 25, Lowell 26.
THE YEOMEN OF THE GUARD (Aronson) Co.: Indianapolis, Ind., Jan. 17-19.
THE QUEEN'S MATE Co.: N. Y. City Jan. 7—indefinite.
WILBUR OPERA Co.: Philadelphia Dec. 31—three weeks; Brooklyn, N.Y., Jan. 21—week; New London, Ct., 28—week.

MINSTRELS.

BEACH AND BOWERS' MINSTRELS: Webb City, Mo., Jan. 17, Columbus, Kan., 18, Parsons 19, Arkansas City 21, Winfield 22, Wichita 23.
DOCKSTADER'S MINSTRELS: Providence, R. I., Jan. 17-19, Lewiston, Me., 21, Portland 22, Bangor 23, Augusta 24, Portsmouth, N. H., 25, Plainfield, N. J., 28, Morristown 29, Easton, Pa., 30, Scranton 31, Orange Feb. 1.
FIELD'S MINSTRELS: Tunkhannock, Pa., Jan. 17, Pittston 18, Nanticoke 19, Freeland 21, Pottsville 22, Scranton 23, Hawley 24, Honesdale 25, Carbondale 26, Susquehanna 28, Owego, N. Y., 30, Ithaca 31, Geneva Feb. 1, Canandaigua 2.
G[illegible] WILSON'S MINSTRELS: Orlando, Fla. Jan. 17, Ocala 18, Jacksonville 19, Brunswick, Ga., 21, Americus 22.
GORMAN BROS.' MINSTRELS: Gloversville, N. Y., Jan. 18, Utica 19, Corning 21, Binghamton 22, Scranton, Pa., 23, Wilkesbarre 24, [illegible] 25, Trenton, N. J., 26.
HI HENRY'S MINSTRELS: Athens, O., 17, Parkersburg, W. Va., 18, Clarksburg 19, Grafton 21.
HAVERLY-CLEVELAND MINSTRELS: Toledo, O., Jan. 17, Sandusky 18, Erie, Pa., 19.
JOHNSON AND SLAVIN'S MINSTRELS: Portland, Me., Jan. 17, Gloucester, Mass., 18, Haverhill 19, Concord, N. H., 22.
MCCABE AND YOUNG'S MINSTRELS: Gainesville, Ga., Jan. 17, Palestine, Fla., 18, St. Augustine 19, Jacksonville 21, Way Cross, Ga., 22, Albany 23, Eufaula, Ala., 24, Opelika 25.
MEMPHIS STUDENTS' MINSTRELS: Kansas City Jan. 14—week.
STEVENS' MINSTRELS: Coldwater, Mich., Jan. 17, Angola, Ind., 18, Butler 19.
RICE AND SHEPARD'S MINSTRELS: Kankakee, Ill., Jan. 18, Joliet 19, Chicago 21—week.
THATCHER, PRIMROSE AND WEST'S MINSTRELS: Cincinnati Jan. 14—week; Louisville 21-22, Indianapolis, Ind., 23, Terre Haute 24, Springfield, Ill., 25, Decatur 26, St. Louis 28—week.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY Co.: Kansas City, Mo., Jan. 14—week; St. Louis 21—week; Indianapolis 28—week.
DAVENE Co.: Newark, N. J., Jan. 14—week.
EUROPEAN NOVELTIES Co.: Los Angeles, Cal., Jan. 14—week.
ENGLISH FOLLY Co.: St. Louis Jan. 14—week; Louisville 21—week; Cincinnati 28—week.
GUS HILL'S Co.: Buffalo, N. Y., Jan. 14—week.
HARRY WILLIAMS' Co.: East Liverpool, O., Jan. 17.
HOWARD ATHENÆUM Co.: Harlem, N. Y., Jan. 14—week.
HARRY KERNELL Co.: Philadelphia Jan. 14—week.
HYDE'S SPECIALTY Co.: Brooklyn Jan. 14—week.
IRWIN BROS.' Co.: Chicago Jan. 14—week.
LILY CLAY'S Co.: Fort Wayne, Ind., Jan. 18, Hamilton, O., 19, Cincinnati 21—week; Philadelphia 28—week.
MIGNANI BROS.' Co.: Chicago Jan. 14—week; Detroit 21—week.
MAY HOWARD Co.: Chicago Jan. 14—week.
NIGHT OWLS Co.: Milwaukee, Wis., Jan. 14—week; Chicago 21—week.
NELSONIA-ROUCLERE Co.: Boston Jan. 14—week.
RICE'S SYNDICATE Co.: Pittsburg, Pa., Jan. 14—week; Cincinnati 21—week.
RENTZ-SANTLEY Co.: Cincinnati Jan. 14—week.
REILLY AND WOOD'S Co.: N. Y. City 14—week.
ROSE HILL'S Co.: Baltimore Jan. 14—week.
SIDDONS Co.: Nashville, Tenn., Jan. 14—week.
SHAFFER AND BLAKELY Co.: Paterson, N. J., Jan. 14—week.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINES: Norristown, Pa., Jan. 14—week; New Britain, Ct., 21—week; Woonsocket, R. I., 28—week.
HERRMANN: Pittsburg Jan. 14—week.
JOHNSON AND LOVETT'S PARADOX: Kansas City, Mo., Jan. 14—week; Wichita, Kas., 21—week; Arkansas City 28-29, Winfield 30.
KELLAR: Peoria, Ill., Jan. 18, Lafayette, Ind., 19, Indianapolis 21-22, Dayton, O., 23,24, Soldiers' Home 25.
PROF. BRISTOL'S EQUESCURRICULUM: Bridgeport, Ct., Jan. 14—week; Waterbury 21—week.
PROF. KENNEDY: Pittsburg Jan. 14—two weeks.

MIRROR LETTER-LIST.

The following letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded from this list:

Abbott, Emma
Andrews, C. L.
Ayling, Harry
Alexander, Wilkins
Abora, Sargent
Arnold, Florine
Bowers, Mrs. D. P.
Bauer, Adolph
Bingham, Marie
Brien, J. F.
Blythe Helen
Bryant, M. J.
Boucicault, Miss
Bostonians, Mgr.
Bernstien, Vernona J.
Blynn, F. Gray
Bronnick, J. H.
Bishop, C. B.
Braden, Ed. A.
Bandmann, D. E.
Brown, H. W.
Bryton, Fred.
Blake, Hazel
Bijou Op. Co. Mgr.
Berrell, Barton
Booker, Geo. A.
Blaisdell, William
Burgess, Neil
Barton, W. B.
Blumberg, Mark
Holford, George
Bliss, Louise
Buckley, E. J.
Binn, J. W. R.
Clark, Redfield
Clark, W. T.
Carleton, Agnes
Clayton, Estelle
Courtney, Edna
Clifford, C. W.
Cecil, Sarah
Chapman, Miss K.
Clark, Harry M.
Connor, Geo.
Costella, Lillie
Cotton, Frank
Carroll, J. W.
Collier, James W.
Cooper, George S.
Cross, E. J.
Clitherow Storey, Flora
Cody, W. F. (Buffalo Bill.)
Corbyn, Sheridan
Coley, Al. B.
Dare, T. S.
Dupree, Minnie
Doone, F. H.
Daly, Carroll
De Bar, Blanche
Dockstader, C. R.
Doree, Nadage
D'Arcy, H. A.
Davis, W. G.
Duffield, Pauline
Du Sauld, G.
Durham, Sidney
Dow[illegible], R. L.
Dem[illegible], Louise
Dashwood, C. T.
Eagle, Mr.
Elliott, W. T.
Elton, Alice
Earle, George
Farce-Comedy
Fay, Hugh
Ferron, T. J.
Fawcett, Owen
Fawcett, G. D.
Freeman, Harry P.
Fine Opportunity
Foster, Selena
Flynn, W. L.
Fountainebleau, L.
Friese, John B.
Filkins, Grace
Foster, W. H.
Gillette, Fanny
Gray, Alice
Gillette, Ray
Gordon, Amy
George, Grace
Gilpin, E. F.
Goodwin, Myra
Gordon, H. H.
Gray, Ada
Guy Bros'. Minstrels Mgr.
Grover, Leonard
Grau, Robert
Gilroy, Julia
Golden, R.
Graham, Ben
Hess, C. D.
Haffal, John
Hillis, O'Lene
Humphrey, Wm.
Henderson, W.
Holmes, Raymond
Harris, W. F.
Hensley, Geoffrey
Hall, Jessie
Hill, Barton
Hatcher, Jessie
Higgins, E. A.
Hadley, Lillian
Herndon, Agnes
Holland, Frank
Johns, W. B.
Jerome, Lillian
Janauschek, Mme.
Johnson, Fred
Knapp, J. C.
Kline, Frank
King, Riva
Kelly, A. J.
Kembie, Frankie
Kendall, Ezra
Lawson, Bessie
Lamar, Lee
Levick, Gus
Lee, Addie
Lithcourt, H. J.
Learock, G. F.
Lykens, W. L.
Lyon, James H.
Le Brandt, Jos.
Lanton, L. L.
Lock, C. E.
Morse, W.
Morison, D. L.
Mather, Margaret
Melville, B. V.
Maynard, A.
Miller, Maud
Morrisey, J. W.
Miln, Geo. C.
McCormack, London
Maurice, Mona, L.
Moss, W. S.
Mortland, Anna
Mitchell, Maggie
Marbourg, Dolores
Montford, Eva
Nelson, W. H.
Norman, S. P.
Norton, J. W.
Neuville, Gus
Norris, L. B.
Oakley, Annie
On the Thames (mgr.)
Osborne, Rose
Owen, Walter
Perry, C. L. K.
Peck, Geo.
Penfield, M. A.
Premere, E. S.
Painter, J. R.
Plympton, E.
Pond Lecture Bureau
Palmoni, J. W.
Renwick, Chas.
Roth, N.
Ritter, C. H.
Roberts, Chas. W.
Reed, J. A.
Rhea, Mlle.
Raymond, Flit
Reynolds, Miss, care of G. Hanlon
Randall, Viola
Rich, H. S.
Spears, J. W.
Stevens, J. A.
Sanson, Bessie
Swanston, W.
Smith E. P.
Sollee, Ida F.
Smith, George L.
Stuart, Minnie
S***
Schopflocher
Smart, H. C.
Sylvia, Estelle
Spear, F. A.
Stevenson, C. A.
Sedgewick, Helen
Sheppard, Josephine
Solomon, [illegible]
Shaw, Alice
Somerville, Maud
Spangler, Frank
Sabine, C. P.
Sessler, G. [illegible]
Sawdon, W. B.
Tuckett, Ollie
Templeton, Fay
Terry, Clara
Thorne, Edwin
T. P. and W.
Tesley, Mrs. H.
Thorpe, Chas.
Tuthill, Ben.
Thorne, Edith
Vance, C. H.
Verne, H.
Villa, S. B.
Vickers, Mattie Co Mgr
Vernon, Ida
Vandenhoff, K.
Wilson, W. B.
Woodward, M. C.
Wallace, B. W.
Watson, Joe
Whitney, H.
Wilson, Maud
Wilson, E. T.
Wetter, E. Telfair
Walby, Bertha
Wyckoff, G. S.
Wadleigh, G. W.
White, Lorenia
Waite, J. R.
Warren, C. R.
Yeomans, J.
Woods, Murray
Wilson, Miss A.
Winslow, H. H.
Williams, Mr. (J. and H. Co.)
Wallack, J. H.

The Actresses' Corner.

MARRIED MEN.

A great deal is said and believed about the pitfalls laid for stage maidens by gilded clubmen, etc., who send one bouquets and bracelets, who wait with liveried get-ups for one at the stage-door, and tempt one's soul with suppers and yachting and four-in-hands and diamonds.

That such things be I have no doubt. That there is really a class of men whose ambition it is to be seen with an actress, whose pride it is to induce an actress to accept and wear rings or bracelets of [illegible] so, who find inane satisfaction in dancing attendance upon her, who ask and expect no favors except that their stupid presence be tolerated, I know.

Also, I believe there is another class, more harmful, less idiotic, who like actresses after the manner of wives, and expect to pay [illegible] them. These men might be careful of a good girl's honor or not, but an actress is another sort of thing altogether.

Yet for the average stage maiden these men are not pitfalls, and rarely cross her path.

There is, of course, the harmless butterfly child who flits wide-eyed onto the stage like a fay to fairyland, and takes all the tinsel for true foil and homage for honor. Who can say anything to her, or blame her for loving the pretty things she reaches for? One only drops a prayer that her fairyland may "come true" before she realizes the awful risk she has run.

Then there is another stage woman across whose path these "pitfalls" come. But her feet are shod for such walking, and like enough, do it with never a slip or a blur on the burnish of the golden slippers they wear; but after all, these women are hardly of the usual stage average girl. Other feet there are, too, that can only walk one way—down. God help them!—no one else can.

To none of these Polly dares speak. It's the average stage girl, who has undertaken the work earnestly, who has some dreams about art, and besides, a more practical determination to "get there"—the girl who believes that the same qualities that would help her to success in any other business will help her there in this; who believes she can live her life in her own way, stage or no stage. To this girl, who is inclined to believe in everyone and take everyone at his best; who has never confused the books she has read with real life, and who, for all her earnest "hard sense," is utterly ignorant of life and its possibilities (many of which are probabilities on the stage)—to this girl, who is most liable of all to make mistakes, Polly speaks.

To this average girl the pitfalls spoken of do not come; the stage-door is a dirty hole in the wall down a dirty alley in most of the towns at which she plays. Up the alley she plods through the mud in the dark, after the play. Probably she is alone or meekly trotting along behind some of "the boys," who were good enough to say "Come along, sis," as they went out of the theatre. The audience have gone home long ago. Maybe a heart or so under a male coat did jump when she fell upon the leading man's neck and said in her best stage shake, "Roderigo, I love thee only!" But the weak-hearted male would never recognize in this little, shabby, tired girl the lovely being who made his unsteady head swim in the theatre. Besides, he isn't there to try it.

This girl does not find a stupid man less stupid because he can take her to ride in a turn-out, or his company more bearable because she is dosed with it on his own yacht. These things do not compensate her for being bored.

The cleverer "fast" man probably finds no attraction in her, or if he does she is likely to resent his air of proprietorship too thoroughly to indulge in his company up to the "pitfall" point.

You don't want "presents," you haven't time for "dinners," and you can buy your own supper. Therefore I contend that the average stage girl will not find these pitfalls lie in the paths her feet will take.

But with stupid heads and unenlightened hearts to make you special ones you are little better off.

There is, I believe, a beautiful time in every girl's life when every married man stands to her rather in the position that her own father holds. He is to be respected, trusted and more or less [illegible] what is right.

Between a girl and an unmarried man "love" is always a possibility, one to be kept at distance by a discreet and self-respecting girl, of course.

But a married man is different—he cannot love any one—being married, you know! He is set apart and different. His heart has performed its one act of [illegible] and has [illegible] the keeping of the honored lady he calls wife. A man whose heart is in such keeping has, of course, greater privileges and commands the confidence of a girl at once. "He is married, you know!" Is it not enough to make angels weep?

I wonder if I have courage to take hold of this subject. I cry you mercy! I am not going into scandal and vulgar possibilities—those who fall into such are likely to do so anyhow—it's heartache, and misdirection of effort and of mercy and of patience, and the sorry failure to hold to one's best interests that I want to help people against.

If only girls knew more of the possibilities of lives and hearts than their own innocence and instinct teaches them!

Innocence is densely stupid and foolhardy.

Instinct is blind and unenlightened.

See, dear! I put my arm about your shoulder, and I tell you this story.

A girl—"beginning"—out of school just—and full of ambitions and ideas and principles her mother taught her only a few years back. A man who is honorable and good and gentle. Through her long hard first season she learns to turn to him for a thousand and one helps in the hardship of travel, etc. Weeks of such friendship binds her close to him in gratitude. She is "perfectly safe" with him—"he is married." She comes to know a good deal of him, of the little wife at home who is "the best woman in the world," of his ambitions, hopes and idols, the two are of congenial spirit and find much wholesome enjoyment in companionship. It is all right, "he is married."

Then one day something takes hold of his heart and he says to her the words that bring heartache more often than happiness to a woman—"I love you." She, poor, [illegible] girl, thinks it behooves her to take up arms and fight down the spirit she has unwittingly raised. She is sure it will pass, and the one-sided battle begins.

Perhaps his feeling modifies itself for a time to the restrictions her purity and power put upon it, and the man can say so much and believe so much as he says it. Right and wrong get mixed in [illegible] mind. She believes he would [illegible] wrong. He tells her this love touches [illegible] the loyalty he feels for his wife. It is [illegible] apart, but it belongs to the highest part of his nature; it is a sacred trust; she should feel and not to be thrown lightly away. Nay, his duty to his home can only be done [illegible] now if he prospers in this new love, and if he is thrown aside chaos is come again, and upon her head will fall the blame of a b[illegible] home and a broken-hearted wife.

There's a responsibility for a pair of young shoulders! Then the [illegible] tightens. To be sure the man may [illegible] himself to be, and means to be "hon[illegible]" [illegible] the bars that [illegible] break down, till a [illegible] comes when the girl realizes her peril. The [illegible] her own safety. Does she win or lose—it is a question. God help her! If she had but known—if she had but known!

Who shall say men are always to blame? Or who shall deny that many a wife lets her husband wander from her a good deal at the mercy of any woman into whose hands he falls?

You are sympathetic and tender-hearted. You have no fear. "He is married, you know," and you blindly and stupidly throw the charm that is always more or less in girlhood into the way of this man whose heart is after all sore and empty.

Then some day comes the pitiful appeal that wrings your heart. You are everything in the world to him. You have given him hope, ambition, everything. Will you cast him forth? And in bitter heart-sorrow you realize that you have only hurt where you meant to help—and brought upon yourself what must always be a humiliation. If you had only known—if you had only known!

Another still—and let your eyes fill.

The same stupid beginning. He would be "attentive," except that he is married, so, of course, it is different. He is simply "so kind;" then one day comes an awful experience of insult. When you lift up your head and claim your right to respect and honor at his hands, you are scorched by his assurance that you have only yourself to blame, and you are left in a misery of humiliation that finds voice for only one cry, "If I had only known—if I had only known!"

Or from the same beginning comes the end that you one day hear your comradeship with this one or that, "who is married, you know," called brazenly by some rather broad name. The sun turns pitch-black for you for a minute!—but you have gotten off easy. You have time to stop, but much harm has been done. If you had only known—if you had only known!

Still another. As before, the same stupid beginning. You go on in your dense blindness. "He is married, you know." He has neither eyes nor ears nor the heart of man, of course.

Then the bubble bursts, and you realize what you have done. Perhaps he is brave. He says simply, "God help me—I am going away!" and you have enough to keep your eyes open many nights. You know a good man is fighting a brave fight. Will he come out of it safe? Will he win? Oh, the heartache of having caused it!—fool! "If I had only known—if I had only known!"

Shall I tell you another, as true and more sad than any.

"He is married, you know." You can be comrades, and who shall say ay or think wrong? One day you stand face to face with the foe in your very own heart. This life on which you have never a claim has grown to be part of your own. All the good your mother ever taught you is weak beside the hunger in your heart for this that is not yours.

So! He is only a man. You can put out your hand—he will take it. Honor is a very little thing—the wife and the little ones are so far away out of your life! How the fight will go no one can say.

These [illegible] at stake: your own life, your own happiness, your own honor.

If you win you will say, facing your own black life, "If I had only known—if I had only known."

If you know—knowing you had not been [illegible] things clearly? [illegible]

POLLY.

HOWARD'S TALK.

DOES EXHIBITION PAY?—UNCANNY THINGS TO BE SEEN ANY NIGHT AT PALMER'S AND THE METROPOLITAN OPERA HOUSE.—THE DANCING OF OTHER DAYS COMPARED WITH THE CURRENT ARTICLE.

That nature abhors a vacuum was taught us all in our early days. That the supply is generally equal to the demand, observation shows us; that when one goes another comes, is a sad but undeniable fact, and as the sturdy limbs of Lillian Russell are withdrawn from the public eye, the, so-to-speak, underpinning of Mrs. James Brown Potter is more or less revealed to the common gaze.

Odd, isn't it?

To add that I believe Miss Lillian Russell will never again appear in tights, would be to indorse Ananias the First. In spite of the decision of the court, and notwithstanding the retirement of one of the brightest women known to this part of the world, during this portion of the century, that ill-health and a dread of further infirmity induced her to withdraw from tights and Duff at one and the same moment, I haven't the faintest doubt that if Manager Aronson provides Miss Russell a first-class part, encumbering her appearance in the goodliest of tights, she would jump into the one and exploit the other with characteristic cheerfulness, and give her accustomed satisfaction to the public. I wish it were otherwise. I wish I could credit her disinclination to appear in tights to something besides caprice, to something indeed beyond the mere apprehension of catarrh and consumption.

Does indecency pay?

First of all, what do we mean by the word pay? Can a man who makes money by the use of his voice or pen in uncanny directions look upon the lists and say that unexceptionable pays? Can a woman who exposes herself to the censure, the criticism, ridicule, or even to the honest admiration of persons, for money, cannot say as herself as she looks in the glass at night—"It pays." The conformers of a stylish figure, pandering to the worst elements of human nature, may rake in hospital fees by the year in quiet ways, but even their distorted natures would not dare to say to themselves that "nevertheless it is right to foster vice." Does the exhibition on the stage to-day pay? The question comes close to the time when The Black Crook first startled and pained into fewer than competence a certain element. Having the height of the ridiculous in that first great spectacular achievement there was only "a dozen dances," as Miss Henry Leigh, then Miss Fox, put it at that time, or, in other words, Lotty danced alone and finally in the third line of the ballet.

On the night commenced for Miss Rigl's dances there. It having been rumored about town that the disclosures would be something phenomenal, all the critics were in their accustomed places, and the theatre was packed. Announced by a grand blare from trumpets, with great taste of dress, and with vast orchestral harmony, the little lady jumped into the very centre of the stage, clad in brilliant scarlet tights from neck to heel. On her head a scarlet hood, with Mephistophelian horns, and on her hands scarlet gloves, with scarlet boots upon her dainty feet.

She was a perfect picture. I need hardly say that there wasn't a suggestion of immodesty about the girl, for those of you who never heard of her don't care whether there was or not. Those who remember recall that the chief characteristic of one of the most women who ever appeared upon the stage, artistically faithful working hand for the support of mother and little children, was her innate modesty. In spite of that fact, in spite of the genius peculiarity of the costume, it appeared on stage in those days that for at least an intervening eleven and a half years it hasn't a hand raised. Then came a great burst of applause, but it was for the artist, for the critic, and not for what seemed a daring, unpleasing experiment with the public taste and the public sense of what was decent. Here, there was a woman thoroughly covered, not a line of skin, save her face, was exposed, yet so sensitive were the managers to the criticisms that appeared on the following day that the experiment was not allowed to be continued, and the costume was materially changed.

Come with me to the Metropolitan Opera House to-day and see the ballet girls—"girls" in point—as they enact the great spasm of the Wagnerian music. The girls themselves can appreciate this, for many of them danced in the ballet with the Rigl in 1885 and therefore, old campaigns, even better than you and I, they don't mind the more carefully clad bodies of older days, the modest, the significant clipping, clipping, to which the skirts have been subjected. I know of no word other than indecent to apply to the dressing of the ballet girls at times in the Metropolitan Opera House, and certainly we, who go perforce to the first nights of many of the spectacular pieces presented for New York's patronage in the various theatres of the town, look for how extraordinary adjustment changes have to be made to enable that the public sense of decency may not be offended.

Look at Palmer's Theatre to-day.

I have not been there since the first night of [illegible] and Cleopatra, but surely no one can [illegible] the opulent charming club.

[illegible] corseted, jersey-clad women, stuffed busts and so on of the "wanton queen," as Mrs. Potter puts it, was not only an offense to one's sense of propriety and decency, but an uncanny spectacle for the eyes. Heaven knows I have seen my share in this world, and if there is another, expect to have my quantum there. I trust no prudish sentiment was ever born in my head. I know that none ever left the nib of my pen; but I have a stomach hung on a very sensitive hinge and it is turned quite as easily by an unpleasant sight, a sickening smell, as by the sudden jerk-stoppage of the *Tribune* elevator. There are women seen on every one of these spectacular stages night after night, who seem to take pride in hideous disclosures. There is no need that I should push the point beyond suggestion. Women, with blonde hair upon their heads and the blackest of hair upon other portions of their body, may have an idea that they are charmers from Charmville, but to me they are disgusters from Disgustville. Women whose exertions soil their garments in most unseemly fashion caper, and dance and prance and grimace, as though they were very angels of seduction, instead of which they are endured simply because, in this country, blasting the stage is not considered the proper caper.

They say circumstantial evidence is better than ocular demonstration.

That may be so as between two men who look at anything from different points of view, as for instance we all recall the old story of the two knights who met at a cross-road and during the course of the dark-ag conversation that ensued, one chanced to refer to the silver shield above him, when the other, correcting him, told him it was gold, and finally they fought to just this side of death, when a third party appeared upon the scene and upon inquiry learned the cause of their quarrel. Being quite willing to settle the difference, he looked first at one side and then at the other, and informed our friends as he took their dying bequests that both were right. One side was silver and the other was gold.

It is a good idea to look at both sides.

On the Potterian occasion I used my own eyes and not only saw one side but all sides, and much besides, which I would rather not have seen. What I saw, everybody else saw, and while it may be that "nervousness dominated the situation," so that Mrs. Potter's personal disclosures were unintentional, she must have seen, as everybody else saw, that the women on the stage took their cue, and followed it to a most interesting extent. I can understand how Mrs. Potter may have "pulled down her little silk shirt once through nervousness," but if ever there was a self-possessed woman in this world, it was this lady, in my judgment, when she bethought herself to play Cleopatra, when she rehearsed Cleopatra, and when she appeared upon the most gorgeously set stage Few Yorkers have ever been permitted to look upon, and played the wanton Cleopatra. If I could think of Mrs. Potter as simply an ambitious, conscientious artist, who strives to do her best, it would be one thing; but I look upon Mrs. Potter as a first-class illustration of the depths into which injudicious flattery, society gush, amateur theatricals, with all that that implies, and an itch for notoriety, with possibly a desire for money, can put one. That she is absolutely self-sufficient is obvious. That she is absolutely, artistically insufficient, is equally obvious. No woman who has lived in New York as long as she, who has worn five dresses, or, as the silly idiots of the day call them, "finishing gowns," as long as she, who understands the finesse of gossamer as well as she, need tell me that it was nervousness that betrayed the singular shape of her limbs, or that it was nervousness which induced her time and time again to pull down an inexpressibly high silk shirt. Nature was more kind to Mrs. Potter than she was to herself.

But never mind that.

I prefer to take the disclosures of that and the other spectacular exhibitions in general. The donning of the smooth girls ought to fill Palmer's Theatre with the prudent people of the city, night after night, if it is what it was the night of the first production. There was one particular swarthy girl whose disclosures, as she lifted her arms above her head, would turn the stomach of an ostrich. The same thing is seen in the Metropolitan Opera House, the same in almost everyone of the spectacular exhibitions, that go from one combination house to another.

It is time to call a halt.

It would seem as though the dancing of olden times, which our grandparents and parents tell us of, might find favor now. When an audience of two thousand people resolutely refuse to applaud, when the gentlemen in the house are conveniently looking the other way, when the ladies in the audience say, "I wish I were home," the glimmer of the light of a new day is beginning. The short skirts, undressed arm, the intentional exhibition of padded or uplifted charms, so called, has been pushed too far. It is the suggestiveness of naughtiness that attracts. Who cares to meet the embrace, or the forced kiss of a brazen-faced hussy on the street? Who cares to look at the undraped nakedness of strangers, uncomely and disagreeable at the best? Who cares for dirty jokes and nasty stories? Who makes use of filthy language? What is it that makes the French devilution enjoyable? Is it not their very nakedness? Is it not the piquant frogness? Is it not, in other words, the suggestion rather than the fact?

Do you remember the Model Artists?

Or at least you may have heard about them. Well, so long as they were simply suggestive, they were tolerated, and men could look each other in the face and laugh. The moment they became vulgar, the moment the champagne drifted into beer, and the beer into drege, they lost caste and passed away, so that even from the lowest and vulgarest point of view, it didn't pay. It didn't even pay in money to be dirty, and the time will come when managers and people on the stage will find that it doesn't pay, even in money, to be indecent. It never paid in self-respect, it never paid in choice companionship. The only wealth attainable was the sordid gold, the dirty greenbacks, which could have been made just as well by scraping the filth from the streets.

Let us hope that when this much talked of "elevation of stage" begins, among its earliest lessons will be that of decency.

HOWARD.

POINTS.

There were five callers at the Players' Club last week. Two of them actors.

Old residents of Gramercy Park who were much disturbed when they heard that "troops of actors" would now be seen in and about their precincts are much relieved. Even the solemn face of Edwin Booth, and the ramrod rectitude of Lawrence Barrett are no longer there, and nothing more harmful than the placid countenance of Mr. Booth's friend and relative, J. Henry McGonigle, former manager of Booth's Theatre, the present steward of the Players' Club, with two very idle attendants in the lower hall, and now and then an Irish servant girl, is ever seen about the place.

HOWARD.

A Bright Outlook.

A MIRROR reporter ventured into Klaw and Erlanger's offices the other day and found those gentlemen busily engaged on their books for the season of 1889-90. This firm has only been in possession of Taylor's Exchange about six months, but during that period they claim to have almost revolutionized the booking business of the country. Mr. Klaw, in reference to the business done by the concern and its prospects for next season, said:

"We have been concerned in the routing of some fifty companies and have had full charge of the booking arrangements of about twenty combinations, booking thousands of dates. Out of all these only one attraction was a disappointment by reason of non-fulfillment of time booked, and this was an attraction with which we had only the slightest business connection. The great drawback we had to contend with when we took hold here was the unconscionable tying-up of time which had been in vogue so much. In removing this obstacle we probably gave to the theatres we represent our greatest service. We made it a rule to have combination managers close up contracts as soon as possible after the time is booked, and we found that this, as a rule, gave combination managers as much satisfaction as it did the local managers.

"You would be surprised to know that in some cities local managers were holding ten or fifteen weeks for parties, without even having the attractions mentioned, and in one case a whole route had been booked and time tied up before the parties booking had even a contract with the star. In the meantime other first-class attractions were refused. As a climax, the contract with the star in question fell through, and valuable time had to be filled with inferior attractions. Another unbusinesslike arrangement we found in existence on taking possession here was the getting up of two or three companies to do one play, tying up time in all directions, then taking the cream of it with only one company, and leaving the time in other sections open on the manager's hands. In some sections of the country, valuable holiday weeks were booked, and the facts indicate that the parties booking never had any intentions of filling the time. We have made an honest fight against this sort of jugglery and are glad to see that the local managers throughout the land are approving our ideas in this matter. Such managers as David Bidwell, T. Moss, C. A. Spaulding, C. J. Whitney, J. H. McVicker, Mosch Brothers, and dozens of others whom we could mention have commended our efforts in this direction. They feel assured now that when a letter comes to them from us booking an attraction that a contract will follow in short order, or they will get notice to call the time off."

"What is your view of the general condition of the theatrical business?" asked the reporter.

"The reports received in this office from all directions show that the business of the larger and standard attractions has been greater than ever and that the minor attractions have drawn less. Of course we speak now of the receipts. We do not know anything of what the profits may have been. The expenses seem to be getting higher all the time on account of excess baggage, railroading, etc. New England and the country between the Missouri River and Denver have been doing particularly well with the larger organizations. One of the greatest evidences of the growth of theatricals is the number of new and handsome theatres that are going up in the one-night stands in all parts of the country. Another notable feature of this season and last is the fact that the seasons are growing longer. It is not an uncommon thing now to see first-class companies playing thirty-five or forty weeks. This is a pleasant thing to record because it is becoming a serious question with managers and actors how to make both ends meet when working thirty weeks and lying idle twenty-two. The demand for light opera is on the increase everywhere.

"Booking for next season has begun at a lively rate. We are arranging the tours for Fanny Davenport, Mme. Modjeska, Sol Smith Russell, Roland Reed, Joseph Jefferson, J. K. Emmet, Zig-Zag, Shadows of a Great City, Wilson Barrett, the Prescott-McLean company and about twenty other of the principal attractions for next season."

Mr. Klaw stated that the firm of Klaw and Erlanger was going to remove early in the Spring into new and commodious apartments uptown, where they would have convenience for its exchange hitherto not in use by any booking agency. The firm has over two hundred theatres on its books for next season.

Obituary.

Theodore Comstock, for twenty-five years or more manager of Comstock's Opera House at Columbus, O., had a stroke of paralysis on the 15th inst., while attending the funeral of an old friend, and died the same night. His numerous professional friends will be pained to hear of his death. He was over seventy years old.

"The Hollow Lady."

—COM.

Gossip of the Town.

Jules Levy arrived from Europe on Sunday on the *Britannic*.

Fred. Leslie, a bright young comedian, is open for an engagement.

It is said that Helen Dauvray may support Joseph Jefferson next season.

Murry Woods has been engaged by Harry Miner for the Paul Kauvar company.

John Savage has been engaged by J. C. Stewart for the Fat Men's Club company.

Harry C. Clarke, the character comedian, is said to have made a hit in Jarbeau's Starlight company.

Mrs. Murray, of the auxiliary forces of the Gaiety company, sailed for England yesterday (Wednesday)

William H. Young, the stage manager for Mrs. Langtry, is in his fourth season with the Lily in that capacity.

The London Gaiety Burlesque company return to the Standard Theatre for a two weeks' engagement in March.

Sadie Martinot begins her engagement at the Amberg Theatre next Monday night, appearing as Rutina in La Mascotte.

James Jay Brady will act as representative of Gilmore and Tompkins with Margaret Mather for the remainder of this season.

Daisy Dorr will create a part in the new play which is now being gotten ready by William Gillette for production about March 1.

John Dillon spent the holidays with his children and grandchildren. He resumed his tour in Wanted, the Earth on Monday last.

The announcement comes from Chicago that Little Tich will shortly marry Laura Brooks, an English girl, who is in the chorus of The Crystal Slipper.

The last performance of The Yeomen of the Guard, which takes place at the Casino on Saturday night, will also be its 100th representation in this city.

Clay Clement has been released by Daniel Bandmann, and will play Jack Hearne in Jacobs' Romany Rye company for the remainder of this season.

It is said that Manager Gilmore, of the Central Theatre, Philadelphia, rehearses his attaches once a week in working the fire escapes, window exits and hose.

A ball in honor of the Gaiety company will be given in Brooklyn next Monday night, after the first performance of that organization in the City of Churches.

The production of Honor Bright, the new comedy by Mrs. Alice Arthur, has been postponed until next Wednesday afternoon, at the Madison Square Theatre.

The receipts for the two weeks' engagement of E. H. Sothern in Lord Chumley at Hooley's Theatre, Chicago, which ended last Saturday night, were fully $27,500.

Duncan B. Harrison passed through the city on Monday on his way to Bridgeport. He reports that the business of The Paymaster is in a most satisfactory condition.

Thomas Whiffen has been engaged to play the eccentric comedy part in The Cavalier, which will be presented at Palmer's Theatre, with Henry Lee in the title role, on March 4.

Robert Daly, of the well-known family of acrobats, the Daly Brothers, died on Wednesday last in Boston. He had been unable to play for several years on account of illness.

Mary Ada Penfield resigned from Hearne's Hearts of Oak, in which she was successful, but not agreeably situated. She is in the city and open for an engagement in juvenile roles.

The Star Theatrical Agency, at No. 22 East Seventeenth Street, is ready to supply companies in New York or out of town with auxiliaries, chorus singers and madrigal boys.

Antony and Cleopatra is testing the capacity of Palmer's Theatre, and arrangements are being made to present the revival at the New York houses after its engagement of six weeks closes.

Held by the Enemy will be given a special production at the Grand Opera House in this city on March 11, when William Gillette will appear as the Correspondent and Minnie Dupree as Susan.

Commencing with next week regular Wednesday matinees will be given of The Old Homestead at the Academy of Music to accommodate the numerous out-of-town patrons of Uncle Josh.

May Sheridan and Lottie Hyde have been engaged by John Wild to play the roles which they originally created in Running Wild during the New York engagement of that play at the Star Theatre, beginning next Monday night.

The Lady or the Tiger will be given its first production in Brooklyn next Monday night, when it will be presented by the McCaull Opera Company at the Academy of Music, which has been specially rented for that purpose.

A Postage Stamp is reported to be doing excellent business in the West and is now touring Illinois. The Black Hussar Band, said to be uniformed after the Imperial Russian Hussars, makes a sensation in street parades, and discourses fine music.

Negotiations are pending looking to an extension of the time at the Star Theatre originally secured for the run of Shenandoah—six weeks. It is probable that the time given to the Wyndhams, who open at Palmer's instead of at this theatre, will also be devoted to Bronson Howard's play.

D. B. Hughes, the scenic artist, late of Cincinnati, has opened the New York Scenic Studio at 550 and 552 West Twenty-fifth Street. Mr. Hughes has painted a disolving scene representing Napoleon reviewing his troops before the battle of Austerlitz for Daniel Bandmann's romantic melodrama of that name.

McCaull's Opera company will begin its season at Palmer's Theatre on March 11, with a grand revival of Fatinitza, a new English version of which has been prepared by Harry B. Smith, the author of The Begum. The opera is being rehearsed under the direction of Mme. Conrally, while the scenery, which is all new and elaborate, will be painted by William Voughtlin.

A new American play by Charles Stowe, the well-known circus agent for years with Barnum, will be presented at the Fourteenth Street Theatre on April 8. The central figure of the play will be one entirely new to the stage. It is that of a wealthy philanthropic Hebrew, and upon the characterization of the main role will depend considerable of the success of the work.

"The Hollow Lady."

—COM.

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Or, THE MERRY MAN AND HIS MAID
Produced under the direction of RICHARD BARKER
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Monday, Jan. 27—NADJY.

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Sumptuous Production of C. A. Byrne's Chinese Comic Opera,
PEARL OF PEKIN.
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LOUIS HARRISON,
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HANLONS
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FANTASMA.
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In
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Grand Production
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Under the personal supervision
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London News and Gossip.

LONDON, Dec. 27, 1888.

I am getting tired of being told that Christmas comes but once a year. Some there be who think this fact sufficient excuse for anything, but neither I nor any other poor devil of a dramatic critic is likely to subscribe to this belief. We are more inclined to go down upon our marrow-bones and thank goodness that it doesn't come oftener. If it did—but there, it won't bear contemplation. For the last five days and nights I have lived and moved and had my being in playhouses. I have been in 'em from early morn to midnight, looking after the pantomimes, and my poor head is full of doggerel rhymes, horrible masks, worse puns, principal boys, limelight, fairy queens and other delicacies of the season. When I try to sleep they procesh before my mind's eye with their cues, plots and properties, inextricably muddled and mixed up. If this sort of thing is to continue there is no hope for me but a visit to the Dogs' Home, where I will crave admission to the Lethal Chamber, half an hour in which may haply put an end to all my woes.

* * *

We began betimes this year, for on Saturday night The Silver Falls—new melodrama by Pims and Stettitt—was turned on at the Adelphi. Even thus early there were three or four outlying pantomimes to be considered, but of course under the circumstances these had to stand down for a more fitting opportunity. The Silver Falls, I may as well say at once, proved a big success, and I don't wonder at it, for in spite of certain defects, mainly consisting of vain repetitions and one or two somewhat ineffective "curtains," there is in it a breeziness of tone and swiftness of action that exhilarates as well as interests. After the first act—and a very powerful first act it is—the whole of the story takes place in Mexico, and this gives scope for some of the most picturesque scenery even seen on any stage, and also enables the players to cast aside the coat and trousers of commerce and the common or garden stovepipe hat and to don sashes, sombreros, high boots, bowies, rifles, revolvers and what not. In fact, so picturesque do Terriss, Cartwright and the "boys" generally look that I was frequently reminded of the days when I was young, and was wont to purchase "characters and scenes," as published by Skelt & Webb, and to "tinsel" such popular favorites as T. P. Cooke as Long Tom Coffin, O. Smith as Obi, and N. T. Hicks as the Wizard of the Wave. Sooth to say, I felt consumed by a desire to straightway set about tinselling Terriss.

* * *

Press of other matter for this letter prevents my giving much space to the story of The Silver Falls. Suffice it to say that T[illegible] represents the heir to an earldom who has just given himself in marriage to a lovely Mexican damsel named Lola. Presently he learns that Lola is about as wrong as they make 'em, and that she has not only been a gambleress and adventuress, but has in times past been the paramour of one Marcos Valles, a Mexican, who has for her sake wallowed in crime and is now lurking round, having escaped from Justice—with a big J. The heir to the earldom (which his name is Eric Normanhurst) denounces Lola and promptly departs to Mexico, whereunto (as is not unusual on the stage) nearly all the remainder of the *dramatis personæ* also transport themselves in due course and appropriate costumes. Here Eric falls deeply in love with Primrose Esterbrook, who seems to be a sort of sister to "the Widder" in The Danites. Primrose has nursed Eric during a long illness, and she loves him fondly and would make him hers. But Eric, who is the soul of honor, never tells his love, though Primrose tells hers pretty plainly. To cut a long story short, Eric, being told that Lola has died of yellow fever in New Orleans, forthwith marries Primrose. But on the wedding night, Lola, who of course isn't dead at all, turns up at the bridal couple's happy hut, and after being sheltered by Primrose suddenly stands face to face with Eric, who is not unnaturally nonplussed. This is a fine situation and works the audience up to considerable excitement as to what the husband of two wives will do under the circumstances. Happily a sudden call to arms, necessitated by the chase for a villain who has stolen the plan of the whereabouts of some hidden treasure, helps the perplexed double-husband out of the dilemma pro tem., and before the morning dawns and Eric returns from fighting Lola is hunted down and hacked to pieces by her former paramour, who loved her madly, and had in return been betrayed by her to his pursuers. And so all ends happily, at least for all the virtuous.

* * *

The acting is good all round, principal honors being taken by Terriss, as Eric; Cartwright, as Marcos; Beveridge, as Primrose's guardian (a virtuous part which is a novelty for B.); Royce Carleton, as Villain No. 2; Job Shine, as the low comedy merchant; Clara Jecks, as his wife; Olga Nethersole, as the wicked Lola, and Miss Millward, as Primrose. This last character is very strangely written. It is intended to be utterly artless, and gives you the opposite impression all the time, especially when she pretends to faint and lies down flat and keeps in that position listening to Eric who also lies sprawling near her, declaring his passion, which she immediately reciprocates. The Silver Falls would, I should say, be a great success in America, but, of course, it is never safe to prophesy.

thorn in the side of Old Drury, and which last year gained for its promoters, W. F. Thomas and W. T. Perkins, a loss of some thousands of pounds. The Babes in the Wood is the title of Harris' pantomime. It is more of a "children's pantomime" than many of its predecessors, and is none the worse on that account. The chief features in the show are a Ballet of Toys and a ditto of Birds, both of which are things of beauty and likely to be joys to juveniles until some time near Easter. Herbert Campbell and Harry Nicholls—two capital comedians—represent the Babes with much intensity. Dan Leno, a recruit from the music halls, who has within the past few months made himself a great name, plays a Wicked Aunt. This young man is the best clog-dancer I have yet seen, and is the driest of dry humorists to boot. He will probably make Arthur Roberts sit up and snort ere long—or perhaps earlier. Florence Dysart, who was the original Lydia in Dorothy, plays the Babes' pretty nursery governess, and all concerned have a high old time. The scene of The Palace of Games (in which the Ballet of Toys is danced) is really very fine, and there is not much doubt that Harris will see his money back with a handsome profit to boot.

* * *

Of the pantomimes in other parts of London there is, with one exception, no need to bother MIRROR readers. The exception is at the Court, where Mrs. John Wood has put on for matinees only a children's pantomime, every character in which is played by children, and for the most part with conspicuous success. Rosina Filippi, one of our cleverest young soubrettes, is responsible for "the book," which is founded on the legend of "Little Goody Two Shoes." The majority of the youngsters seem to be about seven years old. I don't think the eldest is over sixteen and the youngest is perhaps two and a half. As a rule I dont care for the employment of very young children upon the stage, but the little mites engaged at the Court enter so heartily into the spirit of their business, and one and all appear so unfeignedly happy that I am not ashamed to confess that they made me happy, too, for the time being. My experiences at the Court yesterday afternoon are the one bright recollection of my Christmasing. Mrs. John Wood is to be congratulated on her enterprise. Meanwhile Mamma continues in the evening bill, and, I am told, is being played to good business.

* * *

The Covent Garden management have assured me that at their two performances yesterday £900—(4,500 dollars)—was taken at the doors. Their expenses are about £1,400 (7 000 dollars) a week. As they propose to give two performances right through the holidays, it is easy to see what money may be made—if even but half of the opening day's rates continue. As there is really a very fine show, and no opposition near, there is indeed no reason why it should not. Among the noteworthy features of the Covent Garden Circus are a low comedy elephant who appears able to do almost anything but speak, a ditto donkey, who is also highly educated, and a young brown bear named Caviar, who seems on the best of terms with a handsome mastiff, with whom he executes some rather thrilling performances, equestrian and otherwise. By-and-bye we are promised a parachuting pony, who will descend from the flies *à la* Baldwin.

* * *

All things considered, I suppose this Christmas has been one of the best ever known by the London showfolk. From every side I hear accounts of fabulous business being done. At the dozen or so houses that I myself visited the people were packed like pilchards in a cask. Among these, however, I do not include the new Shaftesbury, where, by way of a startling novelty, The Lady of Lyons was put up on Boxing Night, without even a harlequinade to render it tolerable. I am told that Mr. Lancaster could have let his theatre at a handsome profit rental at least twice. John Lart, the author of The Monk's Room, when ousted from the Globe by Mansfield, would have been delighted to take the Shaftesbury; but Lancaster would not let it for that play, except conditionally that Miss Wallis (Mrs. Lancaster) should play the lead therein. This Lart could nohow see his way to, so the negotiations fell through. Anon some people who are running Alice in Wonderland with a company of children also sought to hire the house, but here again the parties could not come to terms, though whether the stumbling block was the same as in Mr. Lart's case I am not prepared to say.

* * *

Meanwhile Richard Mansfield has entered into possession at the Globe, where he made a very successful start with Gunter's farcical comedy, Prince Karl, on Saturday night. The house was full and appreciative. Mansfield never played the part better than he did on Saturday, and continuous applause rewarded his efforts. Miss Beatrice Cameron, who plays the young widow herein, shows to better advantage than she has yet appeared on this side. The comic business of Frankau and Crompton was highly popular, and little Weedon Grossmith was more satisfactory as the masher than in anything else I have seen him do. Prince Karl was preceded by the American playlet, Editha's Burglar. In this Editha was prettily played by little Lily Bowman (vice Gracie Murielle indisposed). The burglar was cleverly represented by Lionel Brough, and D. H. Harkins was dignified and impressive as the author. You will be glad to know that John T. Sullivan, though not on active service with Mansfield in this programme, has completely recovered from his late dangerous illness and, like Richard of Gloucester, is not only himself again, but is also eager for the fray.

* * *

Brandon Thomas, who traveled with Rosina Vokes' company through the States, was on Saturday last married to a Miss Leviston, who is said to be wallowing in wealth. Thomas, you know, has a little money of his own. Hercat, magician and merry-maker, started a month's season at the Albert Hall, Edinburgh, on Christmas Eve, where he is likely to be as successful as he was at the Egyptian Hall. East Lynne is the Christmas piece at the generally ill fated Olympic. This may seem a strange selection for such a theatre at such a season of the year, but I may point out to you that East Lynne has, in London and the provinces, drawn perhaps more money than any other stock play that could be named. So much so that every manager who knows his business whenever he is in doubt plays East Lynne and rarely has reason to regret it. Let us hope that this will be the experience of the Olympic's new lessee, Mr. Pitt Hardacre, who is a kind of cousin to Richard Chamberlain, brother to Joe, of Brummagem, who has lately become related to America by marriage.

* * *

During my wanderings I have contrived to see the American soubrette, Patti Rosa, who on Boxing Night made her first appearance in London at the Jodrell Theatre in poor Fred Marsden's play Bob, which, as you will of course remember, was originally written for Lotta. Bob is is a very strange compound of tragedy and variety show, a mixture which jars upon the average English playgoer. It jarred very much last night especially where the hoary-headed wanderer, Jansen Garnett, suddenly appeared, made up like certain of your own poets, and fell dead in endeavoring to preserve his good old "papers" from the clutch of the chief architects and plotters of his woes. This death was in itself incongruous enough in a play so full of pantomime, but when the ingenuous Patti Rosa proceeded (according to stage direction) to fool around the corpse and to bring down the act-drop on a farcical anti-climax, resentment was freely expressed by the audience. But enough of that. Of the play itself I will only add that it certainly contains some very funny low comedy lines. The plump little Patti caught on from her first entrance and was highly popular all the time. Her nods and winks, her quaint repartees, her droll step-dancing, and ditto facial expression, kept the audience (which included many good Americans) in roars of laughter. I should like to see Patti in some better play, but I suppose if she had ever so good a play she would have to incorporate with it much the same business as she does now. Anyhow the little woman is so bright and merry that it anyone could achieve any financial success at this singularly unfortunate theatre Patti Rosa would be able to do it.

* * *

Bob (which was preceded by a new farce entitled Apollo, M. D., written by Sir Randall Roberts, whom you know) was excellently cast. William Farren, Jr., Fred Mervin, Wallace Erskine and Amy McNeill all gave the stout little star excellent support, and William Friend, John W. Dunne and Thomas H. McGarth made highly satisfactory debuts, and that careful old-time American actress, Mrs. Julian Brutone, played with dignity as Miss Plum, the school teacher. When the curtain fell on Bob many of the audience sent up a shout which must have greatly distressed many of the Americans present. This was an ironical call for the author. The callers, alas! little knew that poor Fred was dead—or how he died. As I happened to know the sad story this business was inexpressibly painful to

GAWAIN.

Gossip of the Town.

Josepha Crowell, character or heavies, is at liberty.

Stephen R. Barry, formerly of Harrigan's Park Theatre, is at liberty.

Joseph Palmer plays the Widow Bedott in Brooklyn, E. D., next week.

Edwin Royle, late with the James-Wainwright company, is disengaged.

Mora has been elected a member of the Order of Elks at Glens Falls, N. Y.

The Moss Family Musical Novelties is reported to be doing excellent business.

Webster-Brady's She company is booking Dion Boucicault's After Dark for this season and next.

Amy V. Brooks, in singing juvenile parts, is said to have made a distinct success in Vernona Jarbeau's company.

At the meeting of the Edwin Forrest Lodge of the Actors' Order of Friendship at their rooms in the Broadway Theatre, on Sunday last, Roland Reed, E. B. Jack, Harry Lacy, Daniel Gilfeather and Arthur E. Walton were initiated as members.

E. H. Vanderfelt, accompanied by his wife, left this city for San Francisco on Monday evening. He will open with Mme. Modjeska for a season of six weeks at Baldwin's Theatre on the 28th inst.

Frank McKee, at present managing A Tin Soldier, will manage A Midnight Bell before the close of the season, while next season he will take the entire direction of all of Eugene Tompkins' road attractions.

A petition protesting against the passage by Congress of a bill for the exclusion of foreign actors was circulated among the resident theatrical managers of Baltimore last week and was signed by them.

James H. Wallick, manager of The Cattle King company, is the owner of Hollywood Stock Farm, Orange County, near Middletown, N. Y. The farm has a fine half-mile track, and is one of the most complete stock farms in the country.

The annual benefit concert in aid of the sick relief fund of United Council No. 1,035, American Legion of Honor, will be given at the Star Theatre next Sunday evening. Among those who will appear are the artists of the McCaull Opera company, Kyrle Bellew, Harry Edwards, Alexander Salvini and others.

Ludlow's "Dramatic Life" is an invaluable record of the early drama of the West and South, and the subject matter embraces anecdotes and biographical sketches of the principal actors and actresses who have appeared in the South and West from the earliest period down to 1880. The author, N. M. Ludlow, was an actor and manager for thirty-eight years. The work is for sale by A. J. Crawford and Co., Seventh and Olive Streets, St. Louis.

J. K. Tillotson gives warning to managers that his plays, Lynwood and Queena, are copyrighted, and he will hold all managers of theatres personally responsible for producing these plays by pirate companies. Mr. Tillotson announces that the following companies are playing Lynwood and Queena without any right or authority to do so: Ethel Tucker company, Clair M. Pattee company, Nina Saville company, Boston Theatre company, Stuart's Dramatic company, Low's Dramatic company, California Theatre company.

The Baldwin-Melville company is appearing in a repertoire of stolen plays in New England. They played a week's engagement at Music Hall, Waltham, Mass., last week. On Monday Mr. Wyman, Kate Claxton's attorney, arrived in Waltham and took action preventing the pirates from producing The Two Orphans, which they had advertised for Tuesday night. The Danites was substituted and during the week they presented The Galley Slave, Monte Cristo, Queen's Evidence, East Lynne and Kathleen Mavourneen.

"The Hebrew Lady."

MANAGERS' DIRECTORY.

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